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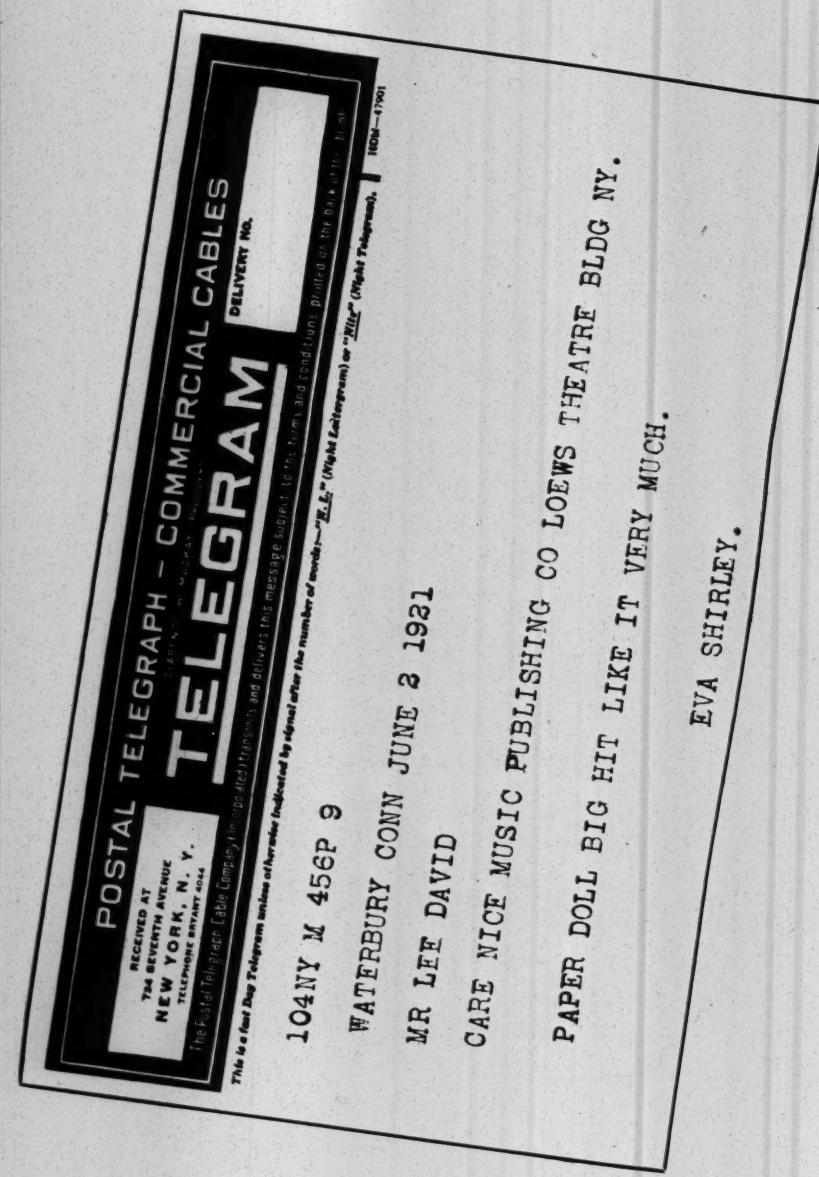


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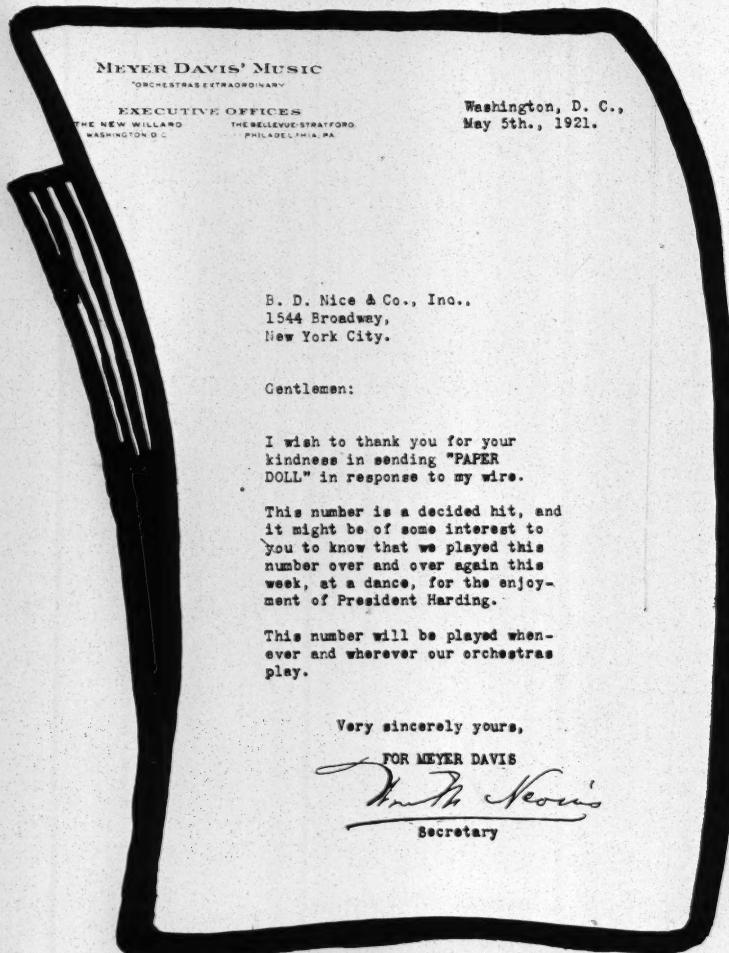
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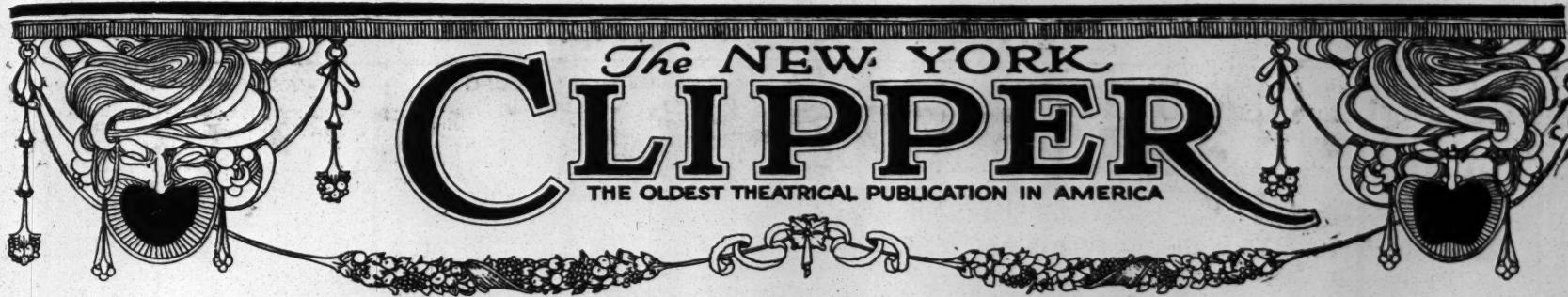
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PAPER DOLL

A Popular Ballad Fox-Trot
By LEE DAVID





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PICTURE PRODUCERS PLANNING TO MOVE STUDIOS TO EUROPE

Cheap European Production Cost Threatens to Close American
Plants and Shift All Film Making Activities to Foreign
Countries—Germany the Favored Spot

The motion picture industry will no longer be the fifth industry in size in the United States if the present movement among the main picture producing corporations to make most of their pictures in Europe is allowed to continue.

It is not generally known that plans are already under way among these large producing companies to discontinue domestic producing and shift practically all of their activities to Europe, principally in Germany. A prominent independent producer and distributor of pictures, who returned from an extensive tour of Europe, stated last week that the groundwork has already been started for the transferring of producing companies to Europe.

"Producers, backed by Wall Street interests, are determined to take advantage of the comparatively low costs of producing motion pictures in Germany, and if nothing is done to stop them this country will soon be a negligible factor in the motion picture industry," said the producer. "A large number of motion picture studios have already been bought in Germany by American concerns. They realize that foreign directors, cameramen and technical men are far behind the Americans in point of progress, and are making plans to engage Americans to go to Germany and produce their pictures."

This statement was corroborated by a prominent picture director, who asserted that he had been approached by a large concern and asked to sign a contract to go to Germany to take charge of one of the big studios there. He said that the concern had already made arrangements with cameramen and technical men, and also with several well-known American film stars to go to Germany. The director, who asked that his name be omitted, declared

that he had indignantly turned down the offer.

"I would be betraying myself and my fellow workers," he said. "While it is true that if we went over there we would benefit for a short while, it would not be long before the Germans would learn what it has taken us years to develop, and we would soon be ousted from our positions, and the work would then be in the hands of the Germans."

To combat this destructive movement, it is proposed to lay a high, prohibitive tariff on all foreign films. This plan, actively fostered by the Actors' Equity Association, which recently has been in communication with the Ways and Means Committee of the Senate, which has charge of drawing up the new tariff bill, is gaining in popularity daily throughout the country. An organization was formed in Los Angeles, the nation's film centre, recently, to fight the importation of German films, and speakers are traveling all over the country now, sent out by this organization, to spread propaganda in behalf of the domestic film industry.

As an indication of the far-reaching plans of the large producers, the Famous Players-Lasky Corporation's immense studio on Long Island, which was only recently completed, and which is to close down soon, is reported to have been sold outright to the Government.

While the Actors' Equity Association and other similar bodies are attacking the importation of German films from a purely economic standpoint, the American Legion is actively combatting the free entrance of German films from a patriotic angle. The undoubtedly great influence of this body will serve to bring the question into the public eye, and the "high tariff" plan will in all probability soon become a fact.

ACTORS ARRESTED FOR LOITERING

Twelve actors, eight of whom claimed membership in the N. V. A., were arrested early Tuesday morning at Broadway and Forty-sixth street, charged with loitering. At the station house they gave the following names: Thomas Moran, Robert Moore, Robert Wallace, Edward W. Culkin, James Saulpaugh, Richard Allen, Philip Viloni, Thomas Jafoli, Jack Baker, Sam Lewis, Harry Armstrong and David Bender.

TWO SEATS FOR PRICE OF ONE

WASHINGTON, June 6.—Two seats for price of one were sold for the opening performance tonight at the Shubert-Belasco Theatre of "The Hotheads," presented by Richard G. Herndon. The play is by James Fuller, and is based on the novel, "Mam' Linda," written by Will N. Harben. The top-price seats marked \$2.50 each were sold two for \$3.00 including the war tax. Two 50-cent seats sold for 60 cents, including tax. Business was good on the opening night. New York will see the piece next season.

LINE IN FILM CAUSES SUIT

A \$100,000 libel suit was started last week against the United Artists' Corporation, which distributes the motion pictures produced by Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, by the American Drug Company, on the grounds that a title that was used in Fairbanks' last picture, "The Nut," casts ridicule on Mrs. Winslow's soothing syrup, which it manufactures.

The title in question reads: "As a sleep producer, Charlie's incense has it all over Mrs. Winslow's soothing syrup." The complaint in the action states that the title gives the public the impression that the soothing syrup is capable of rendering users unconscious, which it does not.

BILL TO CENSOR PLAYS

A bill for national censorship of dramatic plays is in the hands of Representative Walsh of Massachusetts, who will introduce it in the near future. This bill, which is modelled after the famous Mrs. Grundy of England, would force every play to submit to censorship before it could be played.

"THRILL" THEATRE FOR B'WAY

Broadway will become the home of a new form of entertainment when the Theatre of Thrills, sponsored by Langdon McCormick and Dixie Hines, opens about the middle of October. The Theatre of Thrills will be modeled after the Grand Guignol in Paris. The sponsors planned to establish the theatre several years ago, but the war interfered with their plans.

The programs will consist of three or four short plays on the type of those produced at the Grand Guignol, with the spectacular effects which Langdon McCormick as an added attraction. The program will also include a light comedy of the French type.

George Flateau, who has been connected with similar productions in France, will come from France shortly with those of the French pieces which can be adapted for American production. In addition, the management of the new enterprise has obtained many plays of the type, which were written by American authors especially for the new theatre.

CIRCUSES MUST CLEAN UP

SYRACUSE, June 4.—Rev. O. R. Miller, head of the Law and Order League, with headquarters in Albany, is starting a tour of the State, to clean up the practice of permitting gamblers and violators of other ordinances to follow in the wake of circuses and other open air traveling amusement companies. This is the beginning of a movement towards circuses which has already been made with motion pictures.

Miller is now in Ogdensburg, where a traveling organization gave performances during the matinee and evening. The county and local authorities were warned by the league's superintendent, to be prepared to suppress violations, but no arrests were made, though Miller complained to the chief of police that the circus people and vendors were breaking the law.

Unless the circuses clean up their followers, a movement to ban them from the State is to be started.

MAY BAR ALL CARNIVALS

DECATUR, Ill., June 4.—Carnivals may be prohibited from coming into this town in future as the result of complaints made to the City Commissioners against the carnival which played here several weeks ago. According to the complaints the carnival people left a huge heap of debris on the lot after they left, thus creating a menace to the health of the community. During the carnival, it was necessary to call out two wagon loads of police to suppress a riot on the carnival lot.

A carnival is booked to come to Decatur in June and it is likely that this one will be allowed to play. But steps will probably be taken by the City Commissioners and the Mayor to keep carnivals out in the future.

5% ADDITIONAL TAX ON THEATRES

HARTFORD, June 6.—Among the revenue raising bills rushed through the Senate at the last minute, was one providing for a tax of one half of one per cent on each ten cent admission price of theatres, and other amusements and entertainment admissions. With the Federal admission tax, this means a total tax of 15 per cent.

The money collected is to be divided equally between the State and the respective county in which collected. Incidentally, the bill was sent to the Senate under a suspension of rules.

"ROUNDERS" BAGGAGE SEARCHED

ATLANTIC CITY, June 6.—The baggage of thirty members of the Eddie Cantor show, "The Midnight Rounders," was held and searched on the porch of the Pacific Avenue Hotel on Saturday afternoon after two chorus girls had reported that they had been visited by burglars.

Toots Brice and Helen Frisbie, members of the Cantor chorus, were the victims of the reported robbery. They occupied the same room. When they returned to the hotel after a stroll on the Boardwalk, they found their room in a state of wild disorder. Miss Frisbie said that her principal loss was a fur necklace and a beaded bag. Miss Brice reported the disappearance of a diamond lavalliere, and other jewelry. None of the other rooms in the hotel had been visited by burglars.

Eddie Cantor and his company closed a week's run at the Globe Theatre on Saturday night, and the baggage of the company was gotten ready for shipment early in the afternoon and piled on the hotel porch. Miss Brice and Miss Frisbie appeared with city detectives directly after luncheon and informed the company that their belongings were to be searched. A large crowd gathered as the trunks were opened, and the hotel porch resembled a costumer's store as the belongings of the chorus girls and chorus men were laid out.

None of the missing articles was found. The only suspicious article uncovered in the exhaustive search was a quart bottle containing an amber colored fluid. The enforcement officer was not notified, however, and the actor breathed a sigh of relief as the bottle was carefully placed back in the trunk and the trunk locked without any one in authority suggesting an investigation of the contents of the bottle.

14,000 OUT OF WORK

LOS ANGELES, June 6.—Of the 60,000 inhabitants of Los Angeles who are engaged in the picture business, at least 14,000 studio employees alone are now out of work, according to the statement made by Lois Weber, motion picture producer.

Many of the large producing concerns are increasing production activities in their London studios, but decreasing the number of domestic productions. Many actors are leaving Los Angeles for New York in an effort to obtain stage engagements.

NEW ORPHEUM CLOSES

OKLAHOMA CITY, June 6.—The new \$500,000 Orpheum Theatre, which opened a few weeks ago playing vaudeville and motion pictures, closed its doors last week. The management is trying to engage a stock company for the summer, but if no arrangements can be made the house will remain dark through the summer season. The Orpheum is one of the finest theatres in the Southwest.

Poor business forced the closing.

ACTOR FALLS FROM WINDOW

John S. Hyland, motion picture actor of No. 110 Convent avenue, fell from a second-story window in the Gaiety Theatre Building on Monday night and was badly injured. He was taken to the Flower Hospital.

"PINK SLIP" HERE AUG. 29

"A Pink Slip," the A. H. Woods show which will feature Bert Williams, will have its premiere on August 15, and will come into New York on August 29, in a Broadway house.

BURLESQUE MEN OUTLINE PLANS FOR FIGHT TO ENFORCE 'OPEN SHOP'

Producers' Association to Incorporate and Start Campaign to Meet All Possible Opposition—Will Form Transfer Companies to Handle Scenery and Baggage

The Burlesque Producers' Association, primarily organized to combat the musicians' and stage hands' unions and eliminate the closed shop enforced by these unions, is to be a permanent body, application already having been made for an incorporation charter.

Backing up its stand for the "open shop," the Association is drawing up plans to take care of every emergency situation that might arise. The Association members, however, are not contenting themselves with only the "open shop" question, but are also laying plans and appointing committees to investigate every other phase of the burlesque show business. These special committees will make it their business to eliminate any existing conditions that react to the detriment of their interests.

One of the most important moves on the part of the Burlesque Producers' Association is the formation of a separate sub-corporation which is being financed to own and operate transfer companies in New York, Boston and Chicago. This corporation will, of course, be controlled by the Association, but outside individuals will be employed to manage the business. This will eliminate any possibility of trouble being encountered through any refusal of transfer employees, in sympathy with the union stage hands and musicians, to handle the burlesque shows.

Although the Association's transfer company will also handle general trucking, the hauling of the burlesque shows will be given preference. Six motor trucks will be operated in Chicago, six in Boston, and a larger number to cover New York, Brooklyn and the surrounding towns.

As regards the transfer situation in the other cities on the Columbia Wheel, it is expected that no trouble will crop up, as is likely in the larger cities. In the event that trouble should arise, it is the plan of the Association to extend the transfer company's activities to cover the entire circuit.

A committee has also been appointed to establish a permanent clearing house for the hiring and training of chorus girls. No commissions will be paid by the chorus girls, and no agents allowed in the securing of engagements. All chorus girls will register at the headquarters, the building

in which it will be housed having already been selected, and the managers will select their choruses from those registered. The girls, however, have the privilege of selecting the show in which they will play. A reserve supply of girls will be kept in New York on full salary, ready on short notice to fill any vacancy that may arise through sickness or other contingency. In the event of illness, the substitute will be displaced by the girl upon her recovery. Girls who jump shows will not be engaged by any other producer until they fulfill their contracts with the producer they have abandoned.

A uniform salary of \$30 a week will be paid chorus girls, the producers have decided. Each girl, when engaged, will be given a blanket contract for the season. A sinking fund will also be established to care for sick and disabled chorus girls, this fund to be under the supervision of a committee composed of members of the Producers' Association, the Theatre Owners' Association and the Burlesque Club.

Each producer will be required to submit the book of his show to the headquarters of the Association before the show goes into rehearsal, a special committee passing upon each in order to avoid the duplication of "bits" and scenes. An Arbitration Board will decide upon priority rights and all disputes.

One central bureau will be established in New York and will supply all press matter several weeks in advance of the arrival of each show. A uniform style of lobby displays will be provided for every theatre, and photos will be supplied in uniform sizes to fit the frames.

The Association is arranging with hotel proprietors on their circuit to set a standard price for the performers, regardless of whether a convention should be in town, or any other circumstance that at present causes hotel prices to be advanced. A list of those hotels agreeing to this will be made up, but performers will have the option of stopping any place they wish.

The Columbia Amusement Company has promised its co-operation to the Burlesque Producers' Association in its efforts to better burlesque conditions, and every member of the Association is enthusiastic over the manner in which their reforms are fast taking definite shape.

LOCAL BEAUTIES IN STOCK

The Fassett Players who have been playing dramatic stock at Proctor's Harmanus Bleecker Hall, Albany, are giving musical comedy this week with a chorus composed of local beauties. "La La Lucille," Fred Jackson's musical farce, will be given, with Mr. Fassett in the chief comedy role and Miss Merrill in the role of the young wife seeking a divorce. Others in the cast will be Julia Morton, Walter Connelly, Pierre Watkin, Eric Dressler, Frank Jamison and Nedda Harrigan. As an additional feature, McKenna and Williams, soft-shoe dancers, who have been playing the Proctor circuit, and who were in George M. Cohan's production "Mary," have been engaged to do their specialty, and Spindler's novelty band from the Ten Eyck roof will play music specialties at the Tuesday and Thursday matinees.

HAZEL REED POISON VICTIM

CHICAGO, Ill., June 5.—Hazel Reed, a member of Dubin & Oliver's "Now and Then" company, was stricken while playing Danville, and was rushed to a local hospital. Miss Reed was a victim of ptomaine poisoning. Hospital authorities refused to permit her to be removed to Chicago, and she remained in Danville for two weeks. She is now under the care of Dr. Sigmund Mann, a Chicago specialist.

ROONEY TAKES OVER SHOW

By the terms of the contract signed by Pat Rooney, the Actors' Equity Association, Wilner & Romberg, Inc., and Max R. Wilner personally last week the back salaries due the members of the "Love Birds" company will have to be paid before Wilner & Romberg get any share of the profits of the show. Pat Rooney guaranteed all salaries of the Equity members, and took over the sole control and management of the show.

The back salaries in question are for the week ending May 28.

WANTS THEATRE SIGNS REMOVED

CHICAGO, Ill., June 1.—Alderman John G. Horn is endeavoring to put a law into effect, which if is carried, will cause city officials to order all overhead signs taken down. This will affect every loop theatre. According to Alderman Horn these signs are in direct violation of the city ordinance. Theatre managers are forming a protective body and will fight the movement to a finish.

HOUSE CHANGES HANDS

BROOKVILLE, Ont., May 30.—The theatre owned by the municipality here has changed hands, and will now be under the management of J. R. Laing and F. J. Ritchie.

"DREAMY EYES" COMING IN

"Dreamy Eyes," a play by Martha M. Stanley and Adelaide Matthews, authors of "Nightie Night," which was tried out by William A. Brady at the Majestic Theatre in Brooklyn last week, will come to the Playhouse for a Summer run in the very near future.

The play is concerned with a young girl, fifteen, from a rural spot in Michigan, who comes to New York to visit an aunt, and at once becomes involved with several men, one of whom is potentially the property of the aunt. She completes her retinue with a married man, who expects his freedom as soon as his wife gets a divorce.

The married man is a rake, who attempts to compromise Anne, the girl, who is played by Faire Binney, but succeeds only in compromising the aunt, whose comb is found in his room. The evidence is false, however, for he has taken the comb from Anne during an auto ride that lasted till early in the morning. Not wishing to spoil her niece's reputation, the aunt remains mute, throwing the plot into high suspense.

Until this part the plot moved smoothly as presented at the Majestic, but became loose and improbable, though on the whole it does not detract from the fact that the play is entertaining.

Miss Binney fitted into her part snugly and showed a mastery of technique uncommon in so young an actress. Bruce Elmore, Leonard Willey and John Cromwell, also in the cast when the play was presented in Brooklyn, played their parts well. "Bright Eyes" promises to be one of the Summer hits of New York, and will probably have an extended run.

CENTURY ROOF TO BE THEATRE

The Century Roof is now being remodeled and made into a theatre. Regular theatre seats are replacing the chairs formerly used, and the space which was formerly used for dancing will also be occupied by seats. The stage is also being enlarged.

The alterations will be completed shortly, to be ready for the opening of the "Whirl of the Town," which comes into the Roof on June 23. This is the Jimmey Hussey show, which recently closed in Boston. The name of the piece will undoubtedly be changed in order to avoid confusion with "The Whirl of New York," which opens at the Winter Garden on June 13.

BUYS SITE FOR THEATRE

Max J. Kramer purchased the entire block bounded by Broadway, Hamilton Place, 138th and 139th streets last week from George P. Read & Company, who represented Michael Friedsam, president of B. Altman & Company. The plot, which is the site of the old Montefiore Home, is 200 by 217 and 140 by 222, and was sold for \$700,000.

Kramer intends to build a theatre and office building on the site. The theatre will seat 2,500.



LILLIAN WEST
Of Renard and West
Who is Scoring a Hit in Vaudeville

"REASON WHY" CLEVER PLAY

TORONTO, May 31.—"The Reason Why," by Mrs. Trimble Bradley and Grant Morris was produced here by the Robins Players through an arrangement with Mr. George Broadhurst of New York. It is a mystery drama which keeps the audience guessing to the very end. Though it begins like the ordinary run of crook plays, it soon leaves that category, for nobody in the play is "railroaded" and the police officer remains honest to the finish.

The action opens in an East Side saloon in New York. It apparently contains a number of members of the submerged tenth, but it soon develops that they are all members of important New York families, who have come there in disguise in an effort to get a letter, which is in the possession of a man who frequents the dive. The man who has the letter is shot just when he is about to read it aloud, and a young girl gets away with the much wanted epistle. Through the remainder of the play the audience is placed in the position of the detectives who are investigating the murder. You realize that there are several parties working against one another, but each piece of evidence only makes it more difficult to guess what was in the letter, or why the Unknown preferred to commit murder rather than have it read aloud. The episodes of the play have been handled with considerable skill, so as to maintain the suspense. In fact, you may even commence to feel that there will be some difficulty in finding an explanation that will fit the actions of all the characters and justify them.

The majority of plays that are written to mystify have the weakness of holding the interest for part of the way and then falling flat just about the time when the author is ready to give the explanation. The authors of "The Reason Why" have secured their final punch by borrowing from the technique of the movies. Having keyed the audience up to the climax to hear what was in the letter, the authors provide a cut-back. Instead of hearing the story related you see it acted. You learn not only that the murderer was justified in his action, but that the letter was just as important as all the characters considered it. Then when "the reason why" has been given, the drama ends suddenly and satisfactorily. Considered entirely from the theatrical point of view, the melodrama has been effectively written. Of course, it is a play that depends entirely upon its mechanics. The characters, are all familiar types and everything they do and say has been conceived for the one purpose of helping along the thrills. "The Reason Why" is a stirring, quick-moving piece of its kind.

The performance given by the Robins Players is a satisfactory one. The first honors go to Mr. Thomas E. Jackson, who does the role of the honest detective, and who gives one of the best performances of his long career with the Robins Players. Mr. Charles Waldron, who came from New York especially to play the Unknown, has an unusual part. He hardly speaks at all in the first two acts, but his pantomime and silences are always eloquent. He has a few strenuous minutes in acting "the reason why." Miss Helen Travers was seen for the first time this season, and was reliable as usual, and Mr. Rapley Holmes proved himself once again an actor of considerable uncle. "The Reason Why" left the impression that it is a melodrama that ought to have a fairly good chance in New York.

ROEHR SUES FOR SALARY

Charles Roehr, who has a bicycle act, started an action last week against F. J. Schnecht & Co., Inc., of No. 110 Fifth avenue, manufacturers of carnival and bazaar specialties, for \$300, which he alleges is due him for one week's work at an amusement park on 139th street, between Alexander and Third avenues.

Roehr, who is suing through the Actors' Equity Association, states that F. J. Schnecht & Co., Inc., contracted with him to appear in his novelty act from April 29 to May 14. He says that he worked one week and was paid for it, but then the act was stopped because no license had been taken out for the show.

June 8, 1921

THE NEW YORK CLIPPER

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NEW COPYRIGHT LAW IS PASSED IN THE DOMINION OF CANADA

Act Is of Inestimable Value to Producers, Playwrights, Composers and Publishers—Provides for Royalties on Phonograph Records and Rolls

Ottawa, Canada, June 6.—A new copyright law of inestimable value to United States producers, managers, playwrights, authors, composers and publishers was passed last week in the Canadian Parliament.

This new law, which eliminates the piracy of plays, novels, music, or any literature, for Canadian presentation or sale, does away with one of the most annoying features in American dramatic, literary and musical work, furnishes great protection to writers and producers and adds to their revenue.

Every class of public entertainment is included in the new law. Grand opera, drama, musical comedy, popular music or any other original products which may be used for public amusement are protected.

Provision is made by the new law for the payment of royalties of two cents on each playing surface of phonograph records, and two cents on piano rolls. This provision alone will mean many thousands of dollars each year to composers and publishers, for Canada is a big consumer of phonograph records and piano rolls.

The most vital parts of the new copyright law are as follows:

Subject to the provisions of this Act, copyright shall subsist in Canada for the term hereinafter mentioned, in every original literary, dramatic, musical and artistic work.

Copyright shall subsist for the term hereinafter mentioned in records, perforated rolls and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical, literary or dramatic works.

The term of the copyright shall subsist the life of the author and a period of fifty years after his death.

The term of which copyright shall subsist for records, perforated rolls and other contrivances from which sounds may be mechanically recorded shall be fifty years from the making of the original plate from which contrivance it was directly or indirectly derived.

For the purpose of this Act, "copyright" means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial part

FIGHT ON OVER SUNDAY SHOWS

MOBERLY, Mo., June 6.—A hot fight is on in this city to open the moving picture shows on Sunday, merchants and others being lined up on one side and the Moberly Ministerial Association on the other side. The ministerial has gone on record as opposing the move and its officers announced that it will do all in its power to prevent the successful culmination of the move.

As a means of preventing a criticism of the members of the council for taking sides in the matter business men are raising a fund to pay the expense of a special election by the Moberly voters on the proposition. As soon as this fund has been raised and it has been determined that it is large enough to pay the election expense, the council will be petitioned to call the election.

The ministerial association says it is not certain that even though the proposition is acted upon favorably that the act to open the moving picture houses is legal or that the members of the city council will be obliged to pass an ordinance calling for the opening of the show houses. The ministers and others opposed to the plan have intimated that the issues will be taken into the courts.

thereof in public; if the work is unpublished, to publish the work or any substantial part thereof; and shall include the sole right—

(a) to produce, reproduce, perform or publish any translation of the work;

(b) in the case of a dramatic work, to convert it into a novel or other non-dramatic work;

(c) in the case of a novel or other non-dramatic work, or of an artistic work, to convert it into a dramatic work, by way of performance in public or otherwise;

(d) in the case of a literary, dramatic or music work, to make any record, perforated roll, cinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered; and to authorize any such acts as aforesaid.

The royalty shall be two cents on each playing surface or each such record and two cents for each such perforated roll or other contrivance. If any such contrivance is made reproducing on the same playing surface for two or more different works in which copyright subsists and the owner of the copyright therein are different persons the sums payable by way of royalties under the section shall be apportioned amongst the several owners of the copyright equally.

No royalties shall be payable in respect to contrivances lawfully made and sold before the commencement of this Act.

"Copyright in a work shall be deemed to be infringed by any person who without the consent of the owner of the copyright does anything, the sole right to do which by this act conferred on the owner of the copyright.

Copyright in a work shall also be deemed to be infringed by any person who for his private profit permits a theatre or other place of entertainment to be used for a performer in public of the work without the consent of the owner of the copyright.

Any person who sells, hires, performs or sings in public, any infringing work is liable on conviction to a fine not exceeding \$200 for the first offense, and \$200 or two months in prison or both for the second offense."

The Act shall come into force on the day to be fixed by proclamation of the Governor in Council.

CURTAIN DROPPED ON SPEAKER

CHICAGO, June 3.—The old hooked cane for removing from the stage persons of whom the audience has tired may be superseded by the steel curtain if the action of a Chicago stage hand is to be taken as a precedent. While Samuel Ettelson, Corporation Counsel, was making a political speech at Cohan's Theatre today in support of candidates for the judiciary who have been sponsored by Mayor Thompson, the stage hand, either as a sign that he disapproved of the Counsel's statements or perhaps from mere boredom, let the curtain drop and stopped the speech. Ettelson was hit on the head and knocked unconscious. His injuries may be serious.

WANTS CENSORSHIP COMMITTEES

TOPEKA, Kan., June 4.—Governor Allen has requested every Sunday school in the state to name a committee to act as motion picture censors for the state for a short while. The governor wishes to determine the faults of censorship at the present time. He has asked that the schools name a committee of persons who like pictures and will attend the showings regularly. The action has been taken as a result of the many letters which the governor has received attacking the present censorship bill.

FIGHT OVER THEATRE STARTS

SAN FRANCISCO, May 30.—W. R. Meinsinger, owner of the Modesto Theatre building, filed suit in the Superior Court against P. H. Markowitz, Teddy McMahon and J. Prieur as lessees of the building for restitution of the premises, rent from May at the rate of \$350 a month, and \$5,000 damages. It is alleged in the complaint that prior to the death of A. A. Berard, October 26, 1916, who then was lessee of the Modesto Theatre, the deceased transferred an interest in the lease to Gustave Allibert and Zeb Silve, and that the estate of A. A. Berard, through his administratrix, assigned a part interest in said lease to Gustave Allibert and Silve without knowledge of the plaintiff, and contrary to the terms and conditions of the lease. It is further alleged that at various times sub-leasing of the premises have been made to other people without the consent of the plaintiff. In the complaint it states that the lease specified that the tenant should not use the building for other than theatre purposes, and that a breach has occurred in this respect. The property has not for some time been used for theatre purposes, according to the complaint. The plaintiff alleges that the defendants have for several months failed to book or play shows, pictures or other attractions at the playhouse. The lease will expire on June 4, 1924. It is alleged that on May 5, 1921, the plaintiff served notice upon the defendants demanding possession of the premises.

CARROLL WANTS ALIMONY CUT

Harry Carroll, the song writer-actor, has started another motion in the Supreme Court to have the alimony which was granted to his wife, Estelle Carroll, who is suing him for separation, reduced. Carroll states that due to the fact that his income has been reduced through his acts closing on account of the Summer season, asserts that he is not in a position to pay the \$200 a week that the Court ordered him to pay as temporary alimony.

Mrs. Carroll, through her attorney, Nathan Burkan, was granted alimony of \$200 per week and counsel fees of \$1,000. This order of the Court was appealed by Carroll, and the Appellate Division affirmed the order that he must pay the \$200 each week, but cut down the counsel fees to \$500.

McCORMICK TO "ADVENTURE"

Langdon McCormick will produce early in the coming season a new play, "Adventure," in which he incorporates spectacular effects similar to those he put into "The Storm" and other plays with which he has been connected. Sensational scenes showing landslides, waterfalls, caverns, etc., will be seen in this production.

He also has a mystery drama with a story based on psychoanalysis, for production next season.



MARY KURTY

Mary Kurty and Partner

Gymnastic Soprano

Pupil of David Bispham. Booked for 6 months engagement in Cuba. Starting in October. This week Keith's Jefferson and Borough Park. Direction LOUIS SPIELMAN

SHUBERTS BUY RIALTO THEATRE

NEWARK, N. J., June 6.—The Shuberts have purchased the Rialto Theatre, built by Max Spiegel and opened as a motion picture theatre last September, and will house their vaudeville shows there after they take possession in September.

As soon as the Shuberts take possession on September 1, they will remodel the rear of the house, constructing a new stage and dressing rooms.

The Shuberts also have the Keeney Theatre here, which they purchased recently, but Keeney has two years more to run on his lease. It is probable that the Shuberts propose to freeze out Keeney by presenting vaudeville in the Rialto so that Keeney will surrender his lease on his theatre. In that event the Shuberts would probably shift their vaudeville to Keeney's Theatre and resume with pictures at the Rialto, as the latter house is more adaptable to motion pictures, than it is to vaudeville or legitimate shows.

Max Spiegel, who owned the Rialto, and also is at the head of the concern operating a string of picture houses of which the Strand in New York is the main one, also had the Newark Theatre, which he sold two weeks ago for \$1,500,000 to the Adams Amusement Company, which also operates a chain of picture houses in Paterson and Passaic.

There is very little possibility in the presenting of legitimate attractions at the Rialto by the Shuberts, as M. S. Schlesinger of the Broad Street Theatre has Shubert and K. & E. franchises that have several years to run.

By the end of next Fall Newark will have five vaudeville theatres, counting the Shuberts' new Newark venture and the new Loew's State Theatre, which is rapidly approaching completion. It is the consensus of opinion among local showmen that the city will not be able to stand that number of variety houses. At present three houses are showing vaudeville—Proctor's, Keeney's and Lyric.

LEE KIDS' MOTHER SUES

Harry Linke, who played the role of motion picture director in the Lee Children act for a few performances, was sued last week for \$10,000 damages charged with libel by Mrs. Irene Lee, the mother of the two children. Linke played the role created by William Phinney, who played with the act for over a year. Linke was with the act but a few days and his place was taken by Phinney who was re-engaged.

The complaint in the action, which was filed in the Supreme Court, alleges that Linke falsely accused Mrs. Lee of cruelty to her two children. Mrs. Lee alleges that while playing in Syracuse Linke told William C. Mesick, superintendent of the Syracuse Society for the Prevention of Cruelty to Children, that she was cruel to her children. "They are treated roughly and abused both in their act and off the stage," Mrs. Lee charges Linke told the superintendent. "She compels them to rehearse at night until the early hours of the morning. I have heard those children cry on account of the abuse they received from their mother. Her treatment of them was so bad that I left her employ."

Mrs. Lee says that Linke's remarks were intentionally false and were prompted by malice. She asserts that they were said with the intention of preventing the future appearances of her children. The society, she said, made an investigation of her treatment of the two girls, Jane and Katherine.

TO REVISE "CAMEO GIRL"

"The Cameo Girl," the Adelaide and Hughes show, which recently closed, will be produced again by the Shuberts in August, with Adelaide and Hughes, and an entirely new cast. A new book is being written for the piece. Meanwhile, Adelaide and Hughes will appear in "The Whirl of New York."

CHARLES CHAMPLIN CLOSING

Charles K. Champlin will close his season of forty-two weeks June 18. He has secured three plays for his next season's repertory in "Scandal," "Turn to the Right" and "My Lady Friends."

CHICAGO'S THEATRICAL SEASON IS NOW A THING OF THE PAST

Dramatic and Musical Attractions Closing and Few Houses Will Remain Open—“The Bat” and “Romance” Look Like Only Sure All-Summer Attractions

CHICAGO, June 6.—The theatrical season here is practically over. A number of the shows will close by June 11.

The Grand Opera House, Colonial, Blackstone, Palace Music Hall, The Playhouse and the Studebaker are preparing to close. The Playhouse and Studebaker theatres will evict the drama and song and dance and will remain open throughout the summer season with feature motion pictures.

“The Meanest Man in the World,” “Mary” and “Bab” will be withdrawn at the end of this week, without announcement of a succeeding attraction at any one of the houses now occupied by them. “Linger, Longer Letty” will also close at the end of this week, but “The Sweetheart Shop” will come into the Olympic and will endeavor to run well into the hot weather. Definite word, concerning “Robin Hood” at the Illinois has not been given. It is thought that as long as business warrants, the play will be permitted to continue.

The Palace Music Hall will close its vaudeville season on June 12 and will lock its doors until the middle of August. The

Majestic Theatre will continue to remain open during the entire summer. The State-Lake, McVicker's, Rialto and the Great Northern Hippodrome will also continue throughout the hot months.

With the wholesale closing of theatres, Chicago will be asked to run along with a greatly restricted supply of entertainment. “The Bat” will remain at the Princess throughout the summer; Doris Keene will continue in “Romance” at the Garrick; “The Passing Show” will weather the heated term at the New Apollo; “Smooth as Silk” will remain indefinitely at the Cort; Marjorie Rambeau will continue to play “The Sign on the Door” at Woods, and the Players of “The Sweetheart Shop,” which is scheduled to take over the Olympic next week, hope to remain in Chicago until Fall. “Peg o' My Heart,” with Laurette Taylor, will continue indefinitely at the Powers Theatre, although it was previously announced as closing on June 11.

All outlying vaudeville theatres will close at the end of June, remaining dark until August.

COHAN RETIRING FROM STAGE

George M. Cohan will retire from the stage at the conclusion of his engagement in the role of the Vagabond in “The Tavern,” now playing at the Hudson Theatre. He will devote his time exclusively to playwriting and producing for at least two years.

Cohan, who has been a favorite on the American stage for the past 30 years, has long been considering retiring, it is understood. He would have announced his retirement some time ago, but for his decision to appear as the Vagabond to prove his contention that he could play the role better than any one else. The critics have variously commended his portrayal of this difficult role, a number of them asserting that he was better in the part than any of the other well known actors who had played it at various times.

Cohan, during his stage experience, has built a niche for himself in the hearts of hosts of American playgoers that places him in a class by himself among the contemporary actors, and his retirement will be viewed with regret by many.

COMPLAINS AGAINST RESTAURANT

A complaint has been lodged against Reisenweber's Restaurant by the Actors' Equity Association with the Commissioner of Licenses. The complaint is accompanied and substantiated by ten or more affidavits, sworn to by members of the ill-fated “Buckner's Revue,” which closed recently at Reisenweber's, owing salaries to the chorus and cast.

The affidavit filed in the License Bureau alleges that the girls were requested to mingle with the guests at the cabaret, and that they accordingly sat at patrons' tables in full makeup and costume.

The License Commissioner has not as yet investigated the charges made by the Equity, due to the rush of work at present. The charges, if proven, sworn to by the girls, who are all members either of the Equity or the Chorus Equity, constitute an infringement of the law, according to the Equity attorney, Paul N. Turner.

ANOTHER HOUSE FOR FRISCO

SAN FRANCISCO, June 6.—Still another theatre is being built for San Francisco, and will rank with the best of them. The New Castro Theatre, located at Castro and Market streets, a residential district. Nasser Brothers, for several years in the theatrical business, are the owners and managers.

COLISIMO ESTATE \$67,500

CHICAGO, Ill., June 5.—The estate of James (Big Jim) Colisimo, who was shot and killed by an unknown assailant in his cabaret on May 11, 1920, has been closed in the probate court.

It consists of personal property valued at \$67,500 and fifteen barrels of whiskey.

No appraisement of the whiskey was filed. The government warehouse receipts were turned over in kind with the other property to his heirs.

Dale Winter Colisimo, who is at present starring in “Irene,” who was formerly the wife of Colisimo, was given by agreement diamonds valued at \$3,000 and bonds at \$3,000. She was married to Big Jim in Indiana within a year from the date of his divorce in Chicago from Vittoria Colisimo, resulting in a question of the legality of the Winter-Colisimo marriage being raised.

His estate included jewelry valued at \$5,849, aside from that given to Dale Winter. Among these were a pair of garters, set with six diamonds, valued at \$60; and a pair of suspenders set with eight diamonds, worth \$200. These he had on him at the time he was killed.

The estate was divided as follows: Luigi Colisimo his father, two-sixths and to each of the following one-sixth: Bettina Colisimo, Frances Colisimo, who is now in control of the cabaret, Antonio Colisimo and Marie Colisimo.

Dale Winter Colisimo is at present en route with “Irene.” Petroco.

BIG JUMP IN “IRENE” RECEIPTS

SAN FRANCISCO, June 6.—The receipts for the second week of “Irene” at the Curran Theatre jumped four thousand dollars over the first week, which was \$16,000, making the receipts about \$20,000, which was very encouraging, and proving the offering pleased. With “Mary” out of the city, the third and last week will keep up to the average.

PROCTOR HOUSE CLOSES

ALBANY, June 6.—F. F. Proctor's Grand Theatre closed on Saturday night for the summer season. This is the first summer for a number of years that the house has remained dark during the hot weather.



“CHICK”

YORKE AND KING

ROSE

Present

“The Old Family Tin Type,” “Piloted.” By Lee and Rosalie Stewart
Over B. F. Keith Circuit

“LOVE CHEF” A BIG SUCCESS

ATLANTIC CITY, June 6.—“The Love Chef,” Edgar Selwyn's new comedy in which Leo Carrillo is starring, opened here on Sunday night and scored one of the big hits of the year.

It bids fair to take its place beside Frank Craven's “First Year” as the outstanding comedy success of the season. In “The Love Chef” Mr. Selwyn has built his story around the personality of Leo Carrillo, and the public will readily and thankfully realize that at last this versatile artist has been given ample opportunity to display the full range of his ability. In “Lombardi Ltd.” Mr. Carrillo was a prime favorite, but his opportunities were more or less limited. We next met Mr. Carrillo in “The Toreador” in which Carrillo was good, but the vehicle a frost. At last we met him at his best, backed by a story of exceptional merit, crammed to the brim with clean, unstinted, mirth-provoking comedy, and with a carefully selected and talented group of fellow artists to share the honors with him.

Doris Kenyon, that well-known favorite of the silver screen, is even more pleasing in the spoken drama. To Mr. Carrillo, Miss Kenyon and Harold Russell falls the chief burden of the plot and a more delightful trio could scarcely be desired.

The story has its inception in the background of the war, where a charming American nurse in caring for an equally charming and gallant young French captain, inspires in him a burning flame of love and devotion that cannot be erased from his mind and heart with the coming of peace and its passive pursuits. So hard hit is the little Frenchman, whose father is the owner of an international chain of hotels, that he crosses the Atlantic in quest of the vision that tortures all his waking and sleeping hours. The girl, on the other hand, has long since forgotten all the little war romances that were a part of her hospital experiences, and has become engaged to a twig of a family tree of highly pedigreed branches. Her father, a self-made, jovial, democratic Irishman, is the owner of one of New York's finest hotels. His wife is a good-hearted, unaffected old soul who finds it extremely difficult to live up to the standards of dress and etiquette set by her progressive daughter.

At the time when the effusive and impetuous Frenchman makes his appearance, preparations are under way in the Riley household for a dinner in honor of the parents of Gloria Riley's fiancee. Gloria fails entirely to recall the war hero and their romance of the battlefields and finally, netted by his persistent expression of his devotion, orders him to leave the hotel. On the contrary, due to an unexpected strike of the kitchen help in the hotel, the versatile foreigner seeks out Riley, and after proclaiming his abilities as a chef receives the job in the kitchen.

His comic efforts to live up to his job, his crafty and unique methods of getting rid of an undesirable rival, and his reinstatement to the pedestal of the girl's affections, complete this clever little play.

SURETY CO. TO PAY SALARIES

The claims of the Actors' Equity Association's members who were in the cast of the ill-fated operetta, “The Three Musketeers,” which showed for three days at the Manhattan Opera House, have been verified by Michael Dempsey, one of the producers of the show, and the surety company which furnished the security for two weeks' salaries will play the claims.

Judge Griffin, of Atlanta, Ga., the principal backer of the venture, who stood good for the surety bond, has not as yet been located. As soon as he is found the surety company will undoubtedly start action to recover the money they have been forced to pay out to Equity. Michael Dempsey was represented in the matter by the law firm of Hess & Kahn.

CHERIE

Cherie, whose picture is on the front cover of this week's issue of the CLIPPER, is not a stage celebrity, but is a reproduction of the picture that adorns the front page of a new song, melodious, bright and popular and named “Cherie.”

June 8, 1921

BDWY'S THEATRES HIT BY WORST BUSINESS SLUMP IN YEARS

Few Attractions Will Last the Month Out—Poor Business of the Road Reaches New York and Managers Fear the Result

Broadway theatres are suffering a business slump such as has not been experienced in New York in the past ten years. Even allowing for the natural slackening of business at this time of the year, shows of all types are doing poorly.

The week ending on last Saturday night, which marks the beginning of the off season, was characterized as the worst week ever seen in the history of New York's theatres.

Saturday marked the closing of eight Broadway shows, six of which were dramatic offerings and two musical comedies. In ordinary years at least three of these plays, "The Bad Man," "Welcome, Stranger," and "The Champion," would have been strong enough to continue well into the Summer, if not straight through the hot weather.

More than half of the Broadway theatres are dark at this time. Thirty shows are still running, and out of these thirty three are scheduled to close the end of this week. These three are "Clair de Lune," "Enter, Madame," and "John Ferguson." The following week will see several more depart.

July may see no more than twenty shows on the Broadway list, according to the statement of an important producer.

Last year at this time there were thirty-three shows on Broadway, and at

least sixteen of these were splendid business-getters. These were as follows: "East is West," "The Son-Daughter," "As You Were," "The Hottentot," "Abraham Lincoln," "The Midnight Frolic," "The Storm," "Scandals of 1920," "The Famous Mrs. Fair," "Clarence," "Shavings," "The Night Boat," "Beyond the Horizon," "The Gold Diggers," "Ed Wynn's Carnival," and "Lassie."

In comparison with this it is doubtful if there are ten shows playing now that are returning any respectable profit on the investments which they represent.

Of the thirty shows now running twelve are on the cut price list at Joe Le Blang's counters, leaving twenty-two not forced to mortgage their tickets. Of these twenty-two no more than ten are real money-makers and only about five are sell-outs.

Business in New York is never as bad as it is on the road and in the various large cities throughout the country, but this season conditions locally very nearly approach those on the road.

The poor business at present prevalent is acting as a dampener on the plans of producers for next season's shows. If these conditions continue theatres will not be at a premium as they were last season, with more shows waiting to come in than there were houses to hold them.

FIRE DESTROYS STAGE

CHICAGO, Ill., June 5.—Fire, believed to have started from crossed electric wires, destroyed the stage of the Independence Theatre early Thursday morning, causing a loss estimated at \$15,000.

A 211 alarm saved the entire theatre from being completely destroyed. The fire was confined to the stage, the steel curtain saving the front of the house from the flames. The fire is said to have started below the stage and the scenery quickly became a blaze. A. Gartner, proprietor and manager of the theatre, told Fire Chief Evans that he had left the theatre shortly after midnight. He could give no opinion as to the origin of the fire, saying that it probably started from crossed wires, which also proved to be the opinion of the fire chief. The theatre will remain closed for about a month.

"ENTER MADAME" CLOSING

"Enter Madame" will close its run in New York on Saturday, June 11th. It is now at the Republic having recently moved from the Fulton.

"THEIR CHIEF"—IRISH PLAY

ATLANTIC CITY, June 6.—Ireland was the subject of a piece, "Their Chief," which was last night presented at the Globe, producer unknown. Will Oakland, whose voice has been floated into thousands of homes on the magic carpet of the phonograph record, for the once, ceased to be the disembodied spirit most known, and appeared in the flesh, as the chief of a coterie of extraordinarily gabby Irish characters wit' thick Brawgues an' manny cumpliments.

Faith 'twere har-r-rd to find the wur-r-rds that might be the telling of what "Their Chief" is or pretends to be, save that it is Irish propaganda.

The author has reintroduced to a melodramatic style and technic that gasped its last with the closing of the old Star Theatre in New York. She has her heroine say breathlessly, "I fear for his safety," and that hero rises at once at the great moment and cries in ringing tones, "Have no fear, you will be protected." With a villain who rubs his hands and gloats over telegrams, and scenes that begin with an empty stage with one of the characters entering and saying, "Ah, no one about," with English officers, stolen estates, an American hair brained ex-doughboy, and an Irish lad playing a deaf and dumb Rajah or something, the thing becomes amusing to say the least.

Will Oakland sang entertainingly and garnished unto himself most of the plaudits that came from a very sympathetic audience. His songs held an Irish charm of melody that is at once winsome and pathetic-vagrant beseeching little tunes, like old memories, sad with distance. In Ireland, "Their Chief" would be a riot, but here we fear for its safety.

PEGGY GLENN IN HOSPITAL

CHICAGO, Ill., June 5.—Miss Peggy Glenn, of "Private Property," was stricken with a sudden attack of peritonitis and was removed from the stage of the Windsor Theatre to the American Theatrical Hospital, where an emergency operation was performed by Dr. Max Thorek. She is reported out of all danger.

HESS & KAHN MOVE

Hess & Kahn, attorneys, have moved their offices from the Longacre building to the Regan building, at 140 West Forty-second street.

CAN'T PROTECT TITLES

A propos of the recently announced campaign of authors' organizations for the protection of titles, lawyers prominent in the show business for their work along these lines point out that such legislation is not likely because the Supreme Court and the State courts have repeatedly given decisions adverse to mere title protection. In one case the Supreme Court expressly stated the title alone could not be copyrighted. There have never been any contrary decisions.

While titles are not protected by copyright they are under common law. If a book is published or a play given, the title is protected under the common law against unfair competition. The courts have ruled again and again that in such cases the use of the same title for other works is misleading and the illegal use of a trade name. For the title through the production of the work for which it stands has become a trade name.

However, the mere announcement of the publication of a book or the production of a play would not protect the title thereof. The courts have ruled recently that in such cases the trade name had not been sufficiently established. The book would have to be published or the play produced before the title could become a trade name. In one case the court even ruled that a title had not become a trade name because an insufficient number of performances had been given.

HUBER ESTATE A LARGE ONE

Surrogate Cahalan directed the executors of the \$207,567.89 estate left by George H. Huber, the late proprietor of Huber's Museum on 14th street, to pay an inheritance tax of \$2,555.93, out of funds of the estate to the State Comptroller's office.

The executors are Emma Mathilda Huber-Wright, Mr. Huber's widow of 1902 Seventh avenue; M. Carl Levine of 119 Nassau street, and Albert J. Eau of 415 Broadway. The tax assessed is upon the share of the estate left to the widow.

The gross value of the New York estate left by Mr. Huber, over whose will there was a bitter contest by George Huber Thomson, who claimed to be his son, was recently appraised by one of the transfer tax State appraisers at \$207,567.89.

This consisted of equity in real estate, \$95,173.55; cash on deposit with banks, \$20,306.25; bonds and mortgages, \$59,607.09; securities, \$32,000, and jewelry, \$481.

The expenses, \$82,170.28, making the difference, are for the funeral, \$1,031.45; lawyers' fees, \$62,687.50; creditors, \$14,500, and executors' commissions, \$3,941.83.

"TURN IN ROAD" A SUCCESS

ATLANTIC CITY, June 6.—Sam Harris tonight presented at the Apollo Theatre, "The Turn In the Road," one of the most winning plays seen at the shore in some time. With Mary Ryan in the leading role, with excellent staging and a supporting cast of impeccable capability, there seems very little doubt but that Mr. Harris has achieved an unqualified success.

The theme has been used before, particularly in one instance of comedy some years ago. Nevertheless, A. E. Thomas, the author, has viewed it from a new angle and a serious one, a circumstance which gives the piece both charm and humanness.

He takes a widow of thirty-eight, bereaved of a country parson, who left her practically penniless and with two grown children. Mrs. Stanley finds herself longing for her lost youth, and the few of the innocent pleasures which life has denied her. It is the story of a soul imprisoned, of a rich nature starved, of the rejuvenation of a glorious woman.

She moves from the sombre parsonage to a small college town where she finds something of the elements she has always hoped were in life. Here the adventures she has hoped for begin to occur, until finally she finds her cup filled with the true love she has sought.

Mary Ryan distinguished herself as the widow. Her playing was consummate, graceful and perfectly balanced. Percy Hollock, as the widow's father, contributed one of the best sketches of the evening, while Blanche Frederici and Kate Mahew offered each a very adept bit of character work.

"SHUFFLE ALONG" GETS \$7,640

"Shuffle Along," the all-negro show at the Sixty-third Street Theatre, is constantly gaining in receipts. Last week the show took in \$7,640, an increase of \$1,000 over the preceding week. This makes an average somewhat less than \$1,000 a performance, the capacity business the house can do being about \$1,400. Prices range from \$2 to 50 cents.

At the first of the midnight matinees held last Wednesday, the receipts totaled \$940, a very fair figure for this time of year.

At present the stage at the Sixty-third Street is only eight feet deep, which would handicap any regular production, as "Shuffle Along" is already handicapped. But John Cort plans to extend the stage out into the auditorium, so the average production will be able to play the house. This would not seriously cut into the capacity of the house, as under present plans only seventy seats would be taken out by the extension. The present capacity of the house is about 1,200.

THIRD WIFE SUES MURRAY

Mrs. Anita Murray, wife number 3 of John W. Murray, theatrical and advertising man, filed suit for annulment of her marriage in the Supreme Court last week. She states that she married Murray in December, 1920, not knowing that he already had two wives from whom he had failed to get divorced, one of whom he married in 1914 named Mrs. Marie Yvonne Pavis Murray, and the other, Mrs. Marie Elizabeth Dougherty Murray, whom he married in 1918.

"SWEETHEART SHOP" AGAIN

"Sweetheart Shop," the musical piece which scored such a decided hit in Chicago last year, is going back to try again.

The piece left Chicago where it was playing to over \$18,000 a week to come to New York. The Western success was not duplicated and after a few weeks it left for the road. It has been out ever since playing as far West as the Pacific Coast. Now it is returning to Chicago.

STRIKE HOLDS UP THEATRE

TERRE HAUTE, Ind., May 23.—Work on the new Indiana Theatre has been halted, on account of a strike among the carpenters.

JULIAN ROSE SAILING

Julian Rose will sail for England on July 5th, having booked there for over five years. Rose will make his home in England.



MICHON BROS.

Two young kids that are doing some of the most sensational feats ever done in vaudeville or anywhere else. They are closing a most successful season and are going home to New Orleans to rest up and consider their many offers for next season. They will open again in July. (Watch where!) (Watch them grow.)



JAY VELIE

Jay Velie with his graceful dancing, melodious singing, and pleasing personality, assisted by his four beautiful girls, Paula Chambers, Elinor McCune and the Randall Sisters, had no trouble in getting a big share of applause, B. F. Keith's 81st St., and will continue to do so. His manager, Rosalie Stewart, will have no trouble keeping this head line act going. It is very seldom one sees two stars in one family as the clever prima donna in "Mary" and "La La Lucille," but Janet Velie is Jay Velie's sister.

Jay Velie & Co. play B. F. Keith's Baltimore, June 6-11.

VAUDEVILLE

SLUMP CAUSING SMALLER VAUDE ORCHESTRAS

CIRCUITS CUTTING DOWN

As a means of lowering expenses, the Keith split-week houses, the Moss and Proctor houses, and the Fox Circuit, are cutting the number of their musicians in the various orchestras. The biggest cut will be made at the Coliseum Theatre, where twenty men are employed. These will be cut to fifteen.

Fox' Audubon is second in the number of men to be let out. This will cut the orchestra to fourteen pieces, instead of the eighteen now playing. The cut will go into effect here, on June 20.

Other Fox houses will be cut from an average of ten to fourteen men, down to seven to twelve men. In motion picture houses, what orchestras are employed, will be let out entirely, and only an organ used for the Summer. This is in houses where pictures only are shown.

The orchestras in the Proctor, Moss and split-week Keith houses have already been cut by one or two men. It is intended to keep the present orchestras intact, but if business conditions get worse, an even larger cut will be made.

The large salaries which musicians are drawing at present makes the orchestra expense a big one, and it is doubtful if the big musical organization will even return to vaudeville.

VAUDEVILLE OUT OF 3 HOUSES

Ray Leason has just returned from a seven days' trip to Boston, where he closed vaudeville in his three houses, the Codman Square, Waldorf and Broadway, for the Summer.

There will be a continuance of pictures during the week, and pictures and five acts of vaudeville on Sundays.

The last week in August the houses will reopen with the vaudeville policy of five acts, pictures and split weeks.

SEABURY SUED FOR \$900

William Seabury, the vaudeville actor, was sued last week by Saul Kutner for \$900, which is alleged to be due on an unpaid loan. Seabury, through his attorney, Harry S. Hechheimer, asserts in the answer to the suit that Kutner never loaned him any money at any time, and that he doesn't owe him any.

The money question is said to be a gambling debt.

FRANK TINNEY IN HOSPITAL

CHICAGO, June 4.—Frank Tinney is now recovering at the American Hospital after an operation which was performed by Dr. Max Thorek. The operation was for softening of the bones, a disease of which Tinney's mother died. It is believed that it was caused by the eighty falls a week which Tinney takes in "Tickle Me."

CUTTING DOWN GIRL ACTS

CHICAGO, Ill., June 1.—Sig Dubin, local manager and producer, announces his intention of cutting down all his big acts to five people novelties. Mr. Dubin stated that there was not any further calls for large girl acts. He plans to produce eight attractions for the coming vaudeville season.

D'AMORE AND COOK MARRY

SYRACUSE, June 6.—Dominick Frank D'Amore and Ethel M. Cook, who appeared at Keith's Theatre here last week, were married on Wednesday, having taken out a license to wed at the City Hall the previous day. D'Amore gave his age as 27, and Miss Cook declared she was 28.

NEW ACTS

W. Horlick, of Horlick and Sarampa Sisters, has now under rehearsal a new act which he will produce, to be known as the Horlick Dancers. This act will be done by one man, two girls, and a female impersonator. He will continue to work in his own act.

W. Horlick is producing a new novelty act which will be on the same style as the Horlick and Sarampa Sisters turn. Vernon Vernee, of "Peek-A-Boo," Irma Konlosy and Evera Harris are in the cast. Al Herman will book the act.

Leslie is also presenting the following in new acts: Frances and De Merle, a sister act with special material and drops; Gordon and Sisto, a two-man "wop" comedy, and Martha White, who was formerly in burlesque and will do a single in vaudeville.

Ethel Ford and Lester Sheehan opened their new act Monday at Proctor's Mount Vernon. The act will also include Marion Ford, younger sister of Ethel Ford, who also dances, and Sylvan Morris, and Spiegel, musicians.

Merrill and Miller, the former of the Merrill and Massi team that closed lately in the "Passing Show of 1921," are rehearsing a new song and dance act. They expect to open next week in a local theatre.

Carmencita, the Spanish dancer, and Jean Hassan have a new double with an Apache dance as a feature. They expect to open at a local house next week before going on road.

May Lorimer and Maze Kay are rehearsing a new singing, dancing and dialogue act, the latter in male attire. They expect to open next week in an out of town house.

Clair Hibbert, the blackface monologist and baritone singer, and Nat Barton, the Newburgh minstrel, will do an original blackface vaudeville act on the small time.

Bud Bernie, who formerly worked with Lillian Price, is now doing a new piano and song single in vaudeville.

The Barr Sisters are rehearsing a new act, with which they will open next Thursday in Brooklyn.

John Rogers and Clarence Derwent are rehearsing a new act, entitled "The Artist's Model."

BENEFIT AT TERRACE GARDEN

A vaudeville show and a dance was given by Harry Moss of the "Dance Review" last week at Terrace Garden, 58th and Lexington avenue, for the benefit of the Terrace Garden employees.

Six bands furnished the music and among those who appeared were Jim Tody, Phil Baker, Vivian Vernon, Frank Marvin, Saxy Holsworth, Buddy Walker, George Raft, Walter Jasbo, Eddie Frank, "Bunk" Fitzgerald, Fay King and Jim Toney who besides doing his own specialty, was the judge in a contest of his imitators of the knock-kneed dance.

KIDDIE SHOW AT HAMILTON

A kiddie show and exhibition of motion pictures will be given at two Moss houses, the proceeds to go to the New York Clinic for Speech Defects. The show is to be given at the Hamilton on Saturday morning, June 4, and at the Regent the following Sunday morning. The children are students of Miss Rae Bayles' School and the houses and their staffs are donated by R. S. Moss.

AUDITORIUM CHANGES POLICY

The Keansburg Auditorium, in Keansburg, New Jersey, is now playing tabloids and musical comedies for the summer, booked through Walter J. Plimmer. The house formerly played vaudeville on a split week basis, also booked by Plimmer, and will resume that policy with the coming of the Fall.

LOWER SALARIES ARE NOW IN FORCE

ALL CIRCUITS CUTTING

With the beginning of next season a new scale of salaries will be inaugurated on all circuits on a much lower scale than has existed in the past four years. This cutting in salaries will affect big acts and single acts more than acts of any other type.

These cuts have been started already by the big circuits and are now going into effect with smaller ones. One big act, which recently played two weeks at the Palace, was compelled to accept a cut of several hundred dollars on the act for the second week and the same cut for all houses in New York. A cut in several well-known single performers' salaries on both big and small time, ranging from \$50 to \$150, is being made.

While the circuits have been giving out long routes to a large number of acts, the salaries of these acts do not include the raise on the seasons, which were formerly granted. Many of these acts, fearing lack of work, have accepted long-term contracts even with a cut.

JEFFERSON CUTS OUT PICTURES

A change in the policy of Keith's Jefferson Theatre on Fourteenth street will go into effect next Monday, June 13, whereby motion pictures will no longer be shown at the house. Instead of running six acts and a feature picture each half of the week, the house will play nine vaudeville acts straight, continuing the split week policy until September, when it will resume its big time policy.

The house changed from big time vaudeville to the split week and feature picture policy on May 16, but the new policy has not been found successful. The nine acts on a split week basis is a new experiment for Keith houses, and may be used in other theatres.

WOODS' ACTS GET ROUTES

Joe Woods' "Mimic World" and "Hanky-Panky" girl acts have been routed over the Pantages time for thirty-three weeks each, and will open next month. Both acts have also been booked for ten weeks in the Middle West, which they are now playing.

Woods is revising his "Ming Toy" act, which will also play the Pantages circuit. It is now in rehearsal under the direction of Howard E. Paden, formerly of the "Star and Garter" burlesque show.

ANOTHER "BOW LEG" OPERATION

CHICAGO, Ill., June 5.—Edna Hodges, wife of Ollie Hodges, of the "Jimmy Hodges" company, has undergone an operation in this city to straighten bow legs. The venture is reported to have been very successful, and Miss Hodges will rejoin her company the last week in July. She is the fifth actress to undergo this sort of operation.

COMPLAINT SETTLED

The complaint of Jed Dooley against Newhoff and Phelps for using the "I was married by the Justice of the Peace—it should have been the Secretary of War" gag, has been settled. Newhoff and Phelps have promised to eliminate the gag.

DARLING BUYS FOREIGN ACTS

Edward V. Darling, general booking manager of the Keith Vaudeville Exchange, who is now in London, has purchased the American rights to a new sketch by Edmond Rostand and two comedy sketches by Max Beerbohm.

N. V. A. COMPLAINTS

Reed and Tucker claim that Mullen and Francis are infringing on the opening of their act, in which the orchestra, after starting to play the "Stars and Stripes" loudly, suddenly stops, and the two performers are heard playing the number off key.

Mrs. I. C. Luntz, mother of the Darling Twins, has complained that Ernestine Meyers & Company, which act is managed by H. R. Law, is still using the billing of the Darling Twins, although the girls are no longer with the act.

Gorey Busto, of Ward and Gorey, has complained against Clark and Healy, claiming infringement on the use of very small violins.

"Philadelphia Jack" O'Brien, the ex-pugilist, has complained that there is an act in vaudeville using his name for billing.

ACTORS PRODUCE ACTS

Arthur Havel, of the vaudeville act known as Arthur and Morton Havel, and Harry Green, of Ward and Green, have opened offices in the Romax Building and are writing and producing vaudeville acts, in conjunction with Phil Morris.

Morris is producing "Melodies and Steps," written and staged by Havel and Green, which will be done by four girls. These will consist of Pam Lawrence, Dorothy Brown, and the Wynne Sisters.

"Annabelle," another new act being produced by Morris, will open on the Poli time in Worcester, on June 13. Billy Kelly will be the featured comedian, replacing Dick Arnold.

ANNEX FOR COLUMBIA THEATRE

An open air motion picture theatre was opened as an annex to the Columbia Theatre in Far Rockaway, on Saturday night. The airdome will serve to catch the overflow from the theatre, and seats 1,500 people. Pictures only will be shown.

Shower baths are being built in the dressing rooms of the theatre proper, for the accommodation of performers working on the bill.

The entire block south of the theatre has been closed to traffic for the benefit of patrons who come to the theatre in motor cars. The closed street will be used for the parking of cars.

MORE CONTESTS AT REGENT

James Frothingham, manager of the Regent, who has been conducting a dance contest on Thursday nights for many weeks past and who recently inaugurated a series of song contests on Tuesday nights, will shortly begin two other novelty features. Jazz band and song impersonation contests will be started on nights not already taken up with novelty features. Other features will be added during the summer.

MRS. NORCROSS A SUICIDE

SPRINGFIELD, Mass., June 2.—Mrs. Joseph M. Norcross, who was playing in vaudeville with her husband, Joseph M. Norcross, the old minstrel bass singer, committed suicide here last night, by cutting her throat with a razor. She had been despondent for some time.

ANOTHER CUT IN ADMISSION

CHICAGO, Ill., June 6.—The Majestic and Palace theatres announce that they will again cut the price of admission. One dollar will be the top for week nights and \$1.25 for Sundays and holidays. The afternoon prices will be 50 and 75 cents. Top admission formerly was \$1.65.

VAUD. OUT OF ASCHER HOUSES
CHICAGO, Ill., June 5.—Ascher Brothers have eliminated all vaudeville attractions from their theatres. In the future they will present feature films exclusively.

VAUDEVILLE

PALACE

The first half of the bill, which was lacking in comedy, received its initial impetus through the presentation of a clever club juggling act by the "Three Bobs" assisted by a dog which caught clubs and a crow which jugged balls and caught small Indian clubs; the act was a hit.

Harry and Grace Ellsworth went over well for the second spot, due mainly to the Russian dancing of the man which was very good. Miss Ellsworth also danced nimbly and looked well in changes of costume, one of which was a short scalloped blue, ornamented with flowers, backless and cut low and with which she wore blue tights and slippers.

Tom Patricola, with the pretty, dainty and charming Irene Delroy, looking quite shapely in a low costume of solid pink spangles under which was worn short bloomer pants of green with horizontal stripes of narrow black and black tights, registered mainly through the dancing. The position was bad following another dancing act, but the team made a hit despite the disadvantage. Miss Delroy's personality is a desirable asset and her solo dance won a good hand.

Gus Edwards' song revue has been reviewed in these columns several times; it is essentially the same with the exception of a Scotch lad introduced near the finish who made a hit. The act itself ran thirty minutes, and we were beginning to think that better judgment was displayed than formerly, when the song finish was introduced and ran for twenty-two minutes, making the entire running time fifty-two minutes, which is entirely too long for any act in vaudeville and becomes tiresome. With the act cut down it will be a far more entertaining offering.

Charles (Chic) Sale opened the second half and despite the fact that he was suffering from a very bad cold and hoarse voice, went over big. Sale, in a speech at the finish, apologized for the performance he gave, saying that he had caught the cold coming from Boston.

Wm. and Joe Mandel with their acrobatic act were one of the hits of the program. They open as two stage hands having an argument and then go into a number of clever stunts including some good hand-to-hand catches, one acquiring the position from the impetus of a small trampoline upon which he leaped in a frog manner getting several good laughs thereby. For a finish, an impossible trick is started, the drop lowered during the middle of the feat and upon its re-rise, the trick has been accomplished. This is novel, drew a hearty laugh and sent the two over quite strong to good applause.

Patricola, with essentially the same routine that marked her appearance at this house before, was essentially the same hit. She certainly knows how to put numbers over to get the most in the way of applause.

Tom Patricola assisted in the finish of the act, playing a mandolin accompaniment for one of the numbers and making a short speech of thanks after several bows were taken.

George N. Brown, in "Pedestrianism," closed the bill and had the assistance of Tom Patricola and Chic Sale who were programmed as taking the surprise in the "big surprise afterpiece."

As both Sale and Patricola announced what was to happen, and as it was printed on the program that they were to appear, the "surprise" suffered, although the finish was laughable and received lots of applause.

For the final feat, Brown walked against Marion Ardell, his partner, giving her a half lap on the treadmill registering machine, and catching up with her before the end of the race, which looked a tie at the finish. Miss Ardell has an exceptionally good athletic figure which was displayed to decided advantage in the one piece white athletic suit worn.

H. W. M.

SHOW REVIEWS

RIVERSIDE

A clever farce, cleverly done, is "The Junior Partner," by Rupert Hughes. Presenting it in the third spot, William Gaxton and company is the laugh hit of the show, though Lillian Shaw, in the second half, with totally different type of act, runs it a close second for laugh honors. With a fair performance, "The Junior Partner" could be put over by almost any performer. But William Gaxton's performance—that clever college boy manner—is what makes the act unusually brilliant in performance as well as in lines.

Second to receive mention is John Steel. This young tenor, with a voice none too strong, but a pleasant and intelligent delivery, went over at the Thursday matinee for seven encores. His repertoire consists in the main of old vaudeville ballads, done—by contrast with the usual blatancy—wistfully.

The Misses Dennis, following William Gaxton and company, presented a series of harmonies. The opening Southern lullaby is a pretty and effective bit of work. All their songs, with one exception, are of the same type, though that did not spoil their effectiveness. The closing number, "Scandal in the Town," is somewhat different and adds a little spice to the turn.

The Misses Dennis went over very well, and were followed by Val and Ernie Stanton, who offer a laugh concoction. Their satire on the speech of the newly-educated is quite subtle at times and—at the Thursday matinee, at any rate—it passes over the heads of the majority. Their act is not confined to satire, however, for they add a song or two and dance to add variety.

The Cameron Sisters, in the next spot, offer a dancing act that is relieved from the category of the ordinary—not by the dancing, but by the personalities of the dancers, and, in the case of the Riverside, by the part taken in it by William Gaxton. Two pretty and shapely young ladies, with sparkling manner and daring costumes, are the factors which make the act a headliner. At the close of the turn, William Gaxton enters the scene and gives several burlesques with one of the sisters, which put the act over for a great hand.

Millard and Marlin, in the second spot, have a cute turn in three changes of costume, and as many numbers, that went over excellently for an act in this spot. Miss Marlin has a way of singing and talking, winsome and childish, that should sooner or later put her higher up in the bills she plays.

Following the intermission, John Steel appeared and then Lillian Shaw. Each of her numbers went over for gales of laughter, though the final applause, no doubt because of the long turn which preceded Miss Shaw—was not as enthusiastic as might have been expected. Lillian Shaw is, beyond a doubt, a fine caricaturist.

The closing spot, Doris Humphrey's Dancers, rose to the artistically sublime. Their symbolic numbers were pretty and artistic, but in one or two cases their meaning was hard to comprehend. That is what handicaps acts of this kind. There is no question of their artistic significance and their beauty. But frequently the meaning of such dances is difficult of comprehension, for it requires study to understand the purport of the twists, leaps, turns in the dancing. And few in vaudeville audiences have had either the opportunity or the desire to learn their meaning. The Italian dance done by one of the young ladies is especially worthy of note. Her every move and every gesture portrayed the meaning of the dance every bit as well as if she had sung it.

Alice De Garmo opened the show with an acrobatic turn that—assisted by a few lines and a bit of whistling—sent it over for a good enough hand. J. A. G.

NEW BRIGHTON

The show this week is one of those lay-outs which look great on paper, and which, ordinarily should play excellently, but for some reason it did not. The acts did their customary routines, but the small size of the audience, and the lack of, or let us call it "atmosphere," made the entire show a spiritless affair.

Miss Robbie Gordone started it. That is, the show, not the atmosphere. Miss Gordone offers a very pleasing and artistic posing act, which, even though she does use the flag in the last pose, should get applause on the merits of the poses offered and the manner in which they are done.

Frawley and Louise appeared in the second spot, though an act called Montague and Hickey were programmed to appear. This act was not on the bill. However, Frawley and his little blond partner are a likable couple, who have some very pleasing material. Frawley is a light comedian of the musical comedy type, and his partner a very capable foil for his remarks.

Nat Nazzaro and company with Buck and Bubbles, the two colored boys, offered the same routine they've been doing since Nazzaro got hold of the two lads, with the exception of one or two songs. The gymnast work by Nazzaro and his assistant is good, and the two colored boys are entertaining. The talk used by Nazzaro prior to the appearance of Buck and Bubbles, could be changed or omitted.

Harry and Anna Seymour are also doing the major portion of their old routine, which, with any audience of fair size, is undoubtedly as good as ever. Anna has cut out the Eddie Foy bit, and put in one of Leonore Ulric. The La Rue bit is also present. Harry's dancing is as light as ever, and the talk by the two funny. But they could easily replace the "Hindoo" bit with something new after all these years. The poor chap must be frozen to death by now at any rate.

Santley and Sawyer, with a company of four people and a musical director, offered "Klick-Klick," which is about the best act which Santley and Sawyer have as yet offered to vaudeville, which is saying quite a bit. The "You and Me and You" number, with the colonial costumes, is the scene which stands out as most artistic, because of the number, and the marvelous costumes worn by the two. Helen Kroner dances nicely, and Madeleine Van shows a very pretty smile and very good dance ability. The Trado Twins work hard and effectively.

This is the second week that a late show has been offered here, the intermission going on for this performance at 4:20.

Yvette, assisted by Eddie Cook and Kino Clark, opened the second half, following the Topics of the Day. The act is also beautifully staged. They did well the violin work of Yvette and her singing, Eddie Cook's mean saxophone, and Clark's piano.

Clayton and Edwards talked, danced and sang, in usual style, and considering the size of the audience, did remarkably well. Cliff Edwards stopped the act with his solo.

Roland Travers closed the show.

G. J. H.

BLACKSTONE IN VAUDEVILLE

The Great Blackstone, in a big magic act, assisted by six people, will play 12 weeks in vaudeville under the direction of Bill Lykens, through arrangement with Augustus Pitou, under whose management Blackstone will appear in a show next season.

The act is scheduled to appear at the Palace within the next two or three weeks.

ROYAL

A bill that is our conception of what a summer show should be. Minus sketches with their "dramatic" moments and other heavy acts, those responsible for the arrangement should be congratulated. Incidentally in every act but one there was a lavish display of shapely limbs at one time or another—not that we're complaining—but it's hard to get reconciled to the fact that we've been to a vaudeville show and not a Broadway musical comedy. La Dora and Beckman opened with the girl singing a song in colonial costume. Almost on the verge of going out to shake the manager's hand on his choice of the first act, but the members of the stage hands union did their work and a pair of trapezes were shown when the curtain rose. The man arrived, clad in immaculate white silk tights, soon followed by the girl in similar attire, still retaining her white wig. After a few stunts she pulled off the wig, a profusion of red hair hanging down, she sang and performed a la Eva Tanguay in the air.

Sam Green and Mildred Myra in "Their Merry Moments" in the second spot came on, one playing the violin and the other singing in a rather husky voice which may have been due to a cold. The girl sang two "blues" numbers too rather stiff at times; one number in an abbreviated Spanish costume. The man played a classical selection followed by "Broadway Rose," which proved him a finished artist of the violin. After ragging the song, the girl joined him in their closing dance, to a good hand.

"Escorts Supplied" was the title of the comedy skit of Art Henry and Leah Moore. Most of the comedy is performed in front of a drop depicting an office of the supply company. The dialogue was bright and snappy, the song good and the clowning by Henry with his violin was well received. He read some funny "topics of the day" from his own Literary Digest and closed with a toreador scene with a picture of a bull painted on a drop.

Clad in a dazzling gown of gold iridescent material, Dolly Kay, with Phil Phillips at the piano, sang three songs in her own inimitable way, putting them over with a decided punch. She sang "Home Again Blues" as an encore.

A revue with unique dances and dainty costumes is the Paisley Noon offering, which went over neat and fast. Mr. Noon and Julianne Johnston are a pair of well matched dancing partners who performed gracefully as did the four other girls and boy in the cast. Though Mr. Noon's voice is not very good his dancing made up for whatever else he lacked. The Cuban scene with which he closed helped to earn the several bows taken by the revue.

Herschel Henlere in "Pianoflage," in which he presents "Madame Skidakadinski," has a clever act which gets over great due to the momentum gained by the opening stunts; Mr. Henlere operating from the orchestra pit as a French music teacher, his pupil being a blonde Amazon with operatic aspirations. One conducts the orchestra with exaggerated gestures while the other screeches a song off key to the extent of almost stopping the show.

The "Santos and Hayes" revue, elaborate and lavish with costly creations, with Bobbie Tremaine, Will Higbie and Saul Marshall as well as several talented girl dancers scored, as all good headliners should do. The first scene leaves a sort of burlesque show impression, but the ensuing comedy of Santos and Hayes more than redeems any faulty feature the piece might have. The suggestion of a plot is that of a show doctor who prescribes for sick acts. The act passes in revue (deep stuff) apparently sick, and when they reappear in order, they have done as the doctor prescribed. Santos and Hayes did part of their old "Buster Brown and Mary Jane" stuff, followed by the filled prescription. The comedy and dialogue was good at all times.

M. H. S.

VAUDEVILLE

EIGHTY-FIRST STREET

Chief Buffalo Bear and other Indians who appeared in the photoplay, "Bob Hampton of Placer," showing in the theatre, were posing on the sidewalk, with a host of admiring youngsters around. Older folks wondered what it was all about for it looked as though there were Indians on strike and that the place was picketed. Lynch and Zeller, one straight and the other in an Ed Wynnish make-up, started the works with their comedy skit, "What's What for Who's Who," which consisted of some clever dialogue and straw hat manipulation.

"Dotson," the colored performer who is crazy about dancing, apparently, at least, followed with his lightning steps, and bright monologue interspersed, as well as a good story now and then. Got to hand it to him for the way he kids the orchestra into jazzing it up with his flattery. Though it's all in the act, he realizes that they have put on a little speed which is necessary for his kind of dancing, and the gag works, serving in a two-fold manner.

"In 1999," is the futuristic sketch, a satire, written by William C. De Mille, in which Dorothea Sadler and William Gaston and Company portray how the troubles of a married man in that future date, the poor man being the weaker sex, will take place. The woman being the stronger, goes to business, while hubby sits home and knits, minds the baby, etc. The piece differs from the Percy Bronson sketch, "Visions of 1960," in that the latter pays more attention to up-to-date devices and offers more variety, while the former is a triangular affair concerning one poor man and two vicious strong women. Miss Sadler is the vamp who leads the man astray. Mr. Gaston is the husband and his "company" is the wife. The action is reversed as to the love making, etc., the woman doing the loving. After the wife discovers her husband in the other's arms she tells him to go heedless of his tears which are profuse. "Go," she screams, "and after that you will lead a life of shame, and then the river-r." The vamp, by the way, has a strictly up-to-date (1999) gown, which is minus a back, etc.

Ralph C. Bevan and Beatrice Flint, one as a boy from the country, and the other as a woman of to-day, a movie actress, etc., have an act that has considerable hokum attached. Such gags as "Did your mother have children?" is a sample of the stuff.

A pair of clever songsters are McGrath and Deeds. Both have good voices and the solos and duets they sang went good. Seated on a bench in the park, one imbibes from a flask until he gets the hiccoughs, the "hic" doing well when interspersed in a song that he attempts to sing. There follows a drunk scene, one being drunk, argues, wants to fight, and cries, etc., which went over to a good hand. They closed with a burlesque on a quarrel between man and wife, which was a trifle overdone.

Joseph E. Howard and his new edition of "Chin Toy," supported by a large cast, some billed and otherwise, arrived, tuneful and entertaining. Though the tempo was much slower than when recently reviewed, the piece scored as usual. Opening with the picture, "Chin Toy" being stolen by the Apache and his aid, there follows an Apache dance, an Oriental version of a Hawaiian popular song, and a cakewalk by the singers. An unbilled pianist accompanied Mr. Howard while he sang some of his old-time hits. The pianist then sang "As the old fashioned prima donna used to sing," which was well received. Toward the closing of the act an unbilled dancer displayed a few good steps, the Apache dancers following with their whirling dance, the man transferring the coat from his back to that of the girl and to his shoulders again, to a good hand.

M. H. S.

SHOW REVIEWS

COLONIAL

Sensational Togo proved in his feats adequate to his billing, doing, after some top spinning, the "Slide for Life" down a rope stretched over the heads of the audience; this Japanese feat, done rather frequently some years ago, has not been seen much in later years, and proved a hit.

Haig and Le Vere started off rather tamely with some weak comedy of the small-time variety, but certainly "mopped up" with their whistling and the playing of a piano accordion, stopping the show cold and taking a number of encores to decided response.

Miller and Mack got over well with the hokum comedy act they have presented for some time, and which we have reviewed before in these columns.

Whiting and Burt held the spot, closing the first half in their accustomed style, putting over numbers in the inimitable manner in which they have few equals.

Fred Allen was a decided hit with an act far different along the "nut" comedy lines than any other the writer has seen in vaudeville. It is no paradox to say that it is more of a legitimate "nut" act than most of the others, for Allen gets legitimate laughs with witty sayings, although he does act foolish. A couple of old ones are told, but Allen gets them over in fine style. He held down a tough spot and took several bows to strenuous applause.

The Courtney Sisters, accompanied by Messrs. McGough, Trippe, Balf, Menning and Bianchi, a classy string quintette, who played a number of selections well, took several bows after the rendition of a number of published popular songs; we reviewed the act in detail not so long ago at the Palace.

Harry Fox, accorded the head line position and billing and programmed as a "musical comedy and motion picture star"; Fox, the comedian, who is supposed to be funny, and who says he has a pretty girl working in the act because his wife is "broadminded," and who uses a lot of old women to kid and make fun of in order to get his salary, came on without any reception, and left with hardly any applause.

Fox, continually, during the act "plugs" an idea that is neither nice nor refined, "feeding" the "broadminded wife" extensively and asking Beatrice Curtis, who is supposed to be working in another act with a man, whether the fellow is her brother, and when she says no, "just a vaudeville partner," Fox says, "I know all about these vaudeville partners—going to keep it up?" The latter, with a wise look, and intonation that seems to leave little room for doubt as to the intent.

Several other "wise" remarks along the same lines are made by this overfeatured and overbilled non-hit making fellow that were they made by any one else would be censored.

Any one who, in order to get his salary in vaudeville, has to hold up to ridicule, poor, unfortunate women who have passed the age of fifty, elderly women with gray hair, who may be somebody's mother, can scarcely be said to have contributed to the better side, or benefit of humanity, on the stage or off.

Fox says this is his last trip around the speaking stage, and that he is going back to pictures; if so, we cannot say that the celluloid drama will gain, but there is one thing certain, vaudeville will not be the loser.

The Donald Sisters, with a very classy, clever hand-to-hand and gymnastic act, following the Fox turn, in a very hard spot and at a quite late hour, went exceptionally well. The girls are both quite shapely and display admirable showmanship in the presentation of their wares. H. W. M.

BROADWAY

Two pleasant developments of this theatre under the Moss regime, which becomes more and more apparent of late, is that of a very appreciative audience, and also an orchestra that is one of the best in vaudeville. They have a drummer here that easily outclowns Julius Lenzberg, and who, incidentally, seems to have as many traps as the far-famed Hippodrome drummer.

One reason that the show didn't have to work up to warm the audience on Monday night, is the fact that James Morton is doing the announcing. Morton started it with his customary opening lines and then introduced Emma Frabell and her brother, who did a routine of very good work on the tight wire. Most of the stunts are employed in dance rythme, which serves to sell these stunts very effectively.

Hobson and Beatty, the sister act which was seen here about a year or so ago for a very short while. The two weren't as good as they are now, though it seems that they haven't changed any of the material, with the exception of published numbers. However, their absence has evidently been spent in acquiring more finish. They did very nicely in second spot here.

Some day, some where, some time will come when James J. Morton will come out and announce a sketch without telling about the old man who dragged the beard from Skagway to Newark, to have his daughter slam the door in his face. But that time has evidently not arrived, for Morton dragged the old man and his poor mistreated beard into the announcement leading up to McDevitt, Kelly and Quinn.

This act, by the way, is now about twelve years old, but it seems to us that the old man and his beard are older. However, that doesn't detract from the fact that McDevitt, Kelly and Quinn are still one of the good comedy three acts in the business, and despite the years that the act has been done, it still can leave the audience applauding heartily. A new girl was present in place of Lucy Quinn on Monday evening, who was inclined to laugh a little too much, and overact at the same time.

Eddie Buzell and Peggy Parker, who have for their big assets, a likable juvenile personality that can't miss—didn't. Peggy Parker has taken on weight, especially above the waist, but still retains a charm that will require more than flesh to remove. The two have cut out some of the blue lines, and shortened their routine by a minute or two. The "legacy" gag is among those out, and Eddie has replaced his former song with a French number.

Just three numbers, and a 'cello solo by the unbilled woman who assists him, were offered by Edward Clark, but the merits of each number are good enough for a finishing number to any act that wants to leave an audience wanting more. His "Knocker" number would be a riot at the N. V. A. on a Sunday night, though, as he announces, it applies to other walks of life as well. The "College of Hard Knocks" bit, and the closing classic, "I'm Going Back to Woikhouse," are exceptional. The 'cello solo is very well rendered.

Then came Glenn and Jenkins, the two colored performers, who can be rated as the best black-face act in vaudeville, even despite the fact that some of their best lines have been taken from them by others. However, no one can deliver them as well as these two do.

Francis Mink, with a company of eight men, closed the show. The act will be reviewed in detail under New Acts. G. J. H.

NEW ACTS

(Continued on Page 12)

FRANCES MINK & CO.

Theatre—Broadway.

Style—Revue.

Time—Seventeen minutes.

Setting—Full stage.

Whoever produced or staged this act was evidently borrowing a leaf from Ona Munson and her Manly revue, and put eight men, instead of six, around Miss Mink. However, it takes more than just an idea, and one which has been done at that, to make an act.

It is a natural thing for one who has seen Ona Munson's act, and who witnesses this offering after, to compare both. And it must be said that Miss Munson has nothing to worry over after the comparison is made.

In the first place, what this act lacks more than anything else, and what the "Manly Revue" has more than anything else, is remarkably good staging. Miss Mink's revue hasn't even what could be called good staging. It is really the big fault of the act, outside of the work of Miss Mink herself. The eight young men with her put up a fairly good appearance in tuxedos, and are divided into two sections, a singing quartette, and a dancing quartette. Both sections do nothing that might excite special comment. Miss Mink sings weakly—very weakly. We expected her to improve in her dance work, and made allowances for the voice. She has all the appearance of a dancer—shapey limbs, etc. But her dancing was "not so good." And then, she has a very bad habit of flinging her hands and arms around in ridiculous manner, dancing as though she were doing aesthetic or Oriental work.

For a flash in the small-time houses, the act will undoubtedly do well. It might even go in big-time business—but if Ona Munson's act has played there, before—then it is doubtful. G. J. H.

DUVAL AND LITTLE

Theatre—Proctor's 23d Street.

Style—Comedy singing, dancing.

Time—Twelve minutes.

Setting—One.

A neat little blonde in dress of blue, with gray stockings and slippers, and a young fellow in a business suit of gray with straw hat and carrying a cane, have a neat, clever, well thought out little act in "one" that is away from the usual run, and should prove a good turn for an early spot in the better houses.

The two open with a number entitled "The Vaudeville Boy and Girl," which is followed by an audience song by the man; as he is singing a girl in a box, he is interrupted by his partner, who objects to his flirting, and says to remember that if he wants to flirt to do so with his wife.

Some talk follows which drew laughs, the fellow knocking the girl's father, and talking about a five-dollar bill the old man had. There was only one old joke noted, and that was the "taxicab—if he eats his, I'll eat mine" gag, which should be eliminated or replaced.

"Since I've Been Married to You, Dear, I've Had a Wonderful Time," a good song, was again interrupted by talk and that interruption of the dance at the finish was quite clever and seemingly impromptu, the girl saying "I just can't dance," and when the fellow asked why, said she was thinking about her father. This was quite funny, and was a good "feed" for the line about the five-dollar bill, which drew a laugh as the couple made an exit. Took several bows to well-earned applause, and has the latent possibility of a big-time act. H. W. M.

VAUDEVILLE

REGENT

In spite of the warm weather, this house continues to do good business while other houses report falling business.

A skating act that is more than just the ordinary skating act opened the bill with a song which concealed the nature of the turn. Most skating acts are done by performers who lack personality and the ability to speak lines. Anderson and Yvel are different; this is the only skating act the writer has ever seen that could place better than number one. And the audience showed its appreciation, for they almost stopped the show.

Anderson does a burlesque Egyptian dance that immediately takes the act out of the ordinary run of skating turns. He follows that with what seems like a "Frisco imitation, and then the two do an Apache. Besides, the young man and his partner have pleasant, ingratiating personalities; they can sing and talk. If they confined their skating to burlesque dancing they could easily move further up in the bill.

Norton and Melnotte open with a slow song that immediately puts the act on the shelf. Its interest moves up somewhat when Miss Norton comes out in masculine attire. Neither can sing or dance, but each insists on doing so. The act went over well because of the male impersonation of Miss Norton. With good coaching and much practice this young lady should become a good male impersonator.

DeWitt and King, in the third spot, have a good act that slows up at times, but goes over well because of the excellence of the good parts. The French opening is fine, then the act slows up, only to regain momentum at the finish. That finish is good for this house, but would not go quite as well in other houses.

An act patched together out of impossible situations and ridiculous lines is Eddie Carr and Company's "The Office Boy." These qualities add to, rather than detract from, the humor of the skit which went over for the laugh hit of the evening. Eddie Carr is a performer who works and talks with ease and fluency. He is capably assisted by the "and Company."

The fifth spot showed a pair of pleasant youngsters who can sing and talk. Each of their character songs is well done, especially that depicting the two old Civil War veterans in which the characterization of a Down-eastern Yankee by the thinner of the two is especially worthy of note. A point in favor of this pair, and one that puts them over for a better hand, is that they do not attempt anything beyond their abilities.

Morris and Morris in the closing spot offered the circus clown type of acrobatics that have almost disappeared from vaudeville. Their entrance with horse and cab and the ensuing comedy with the dummy horse that blows smoke through its nostrils is rather funny and goes over to laughter. But the acrobatics that follow, and especially the comedy business, is slow. Both performers look like a pair of old timers, and the act might have gone over better if that fact had been announced, as it was in the case of a similar act several weeks ago at the same house. J. G.

PROCTOR'S 23rd ST.

(Last Half)

Noel Lester has added a Sedan chair production of a girl to his act, announcing the illusion as original, which it is not. The girl sings a number after which Lester goes into his former routine, finishing with the wine and water trick on the wire; went over well in the opening spot.

Ward and Bohlman have a lot of small time hoke including the "Italy—did you touch Florence," gag, "Tomatoes—ketchup, corn on the ear—corn on the foot, the well so deep we haven't heard the splash yet, Englishman taking a bath, the wife pushing the button in the parlor and the phonograph playing 'God Save the King,'" and others of the same ilk.

Mabel Sherman with a wealth of personality, a beautiful voice, a splendid, shapely appearance, and an air of definite refinement, sang a number of songs and stopped the show. Miss Sherman was assisted by a young girl pianist who has an excellent attack and aids the offering materially; see for detailed review under New Acts.

Henshaw and Avery have a clever, neat, refined, and classy offering in "One," that is well written and suitably delivered; they should have no trouble in getting the big time. Will be reviewed in detail under New Acts.

Jack Osterman billed as "15 Minutes of Something" turned out at this house to be 15 minutes of nothing as far as applause or laughs were concerned.

The pianist in the pit missed the cigar gag and Osterman said "why don't you pay attention—it may be the only laugh in the act." Osterman has hardly changed a line, a song or a piece of business since he started and the material failed to register.

Carson and Willard went over well especially with the parodies sung at the finish; we have reviewed the act before.

Verma Merserau with George Mc. Cormack and Co. closed the bill with a pretentious dance creation that will be reviewed in detail under New Acts. H. W. M.

JEFFERSON

(Last Half)

House sold out as usual on Thursday night. Sherwin Kelly started the works with a bicycle act labeled "A Novelty Surprise" that contained many difficult stunts, which she performed gracefully and well, to a good hand.

Hallen and Goss followed with a song and dialogue affair that went good, due to the modest, girlish appearance of Miss Goss, who affected long curls and dresses. She sang fairly well, while Hallen's droll delivery was good for a laugh now and then.

"Pedestrianism" featuring George N. Brown, world's champion walker, was a riot. Brown opens with a challenge to walk anybody a race, etc. This is followed by a competition of "neighborhood athletics" from the audience who attempt to walk a race on the tread mills to which dials are attached to show the number of laps.

The orchestra rags a well-known hymn as Bobby Randall hits the stage wearing a kid hat with streamers, and carrying a tambourine under his arm. Probably meant for a burlesque on the Salvation Army. He sang a song and told several jokes. This was followed by a monologue telling about the draft and camp life.

Harry and Anna Seymour were next with their singing, dialogue and impersonations by the latter who bears the brunt of the work. Miss Seymour was full of pep putting no little force behind her elbow digs into Harry's stomach which failed to wake him up. The girl proved to be a clever comedienne giving an "impression" of Grace La Rue singing "Make Believe."

"A Romance of Song" with Mabel Burke assisted at the piano and otherwise by Helen Bell Rush, displayed two good voices singing inappropriate songs most of the time.

Harry Fox, of musical comedy and motion pictures, arrived in a farcical comedy assisted by Beatrice Curtis, and Harry De Costa at the piano. After Mr. Fox lets on about the Dolly Sisters, which is preceded by a "Hello Broadway" song. As he says he is not over clever and has no make up on. Just wants to make good. De Costa did not linger long at the piano; the girl is ornamental, and the last of the act is a drop depicting the hotels which he frequents according to the song he sings, and several old women appear, as housekeepers, etc., who are supposed to be his girls.

The Moll Brothers closed the bill with an unusually good strong man and balancing act. This was followed by a jazz band contest between five bands two of them dividing the honors to play in the finals the next night. M. H. S.

AUDUBON

After looking over the bills at the other vaudeville theatres in Washington Heights, credit for having the best show in that neighborhood, must go to this theatre during the last half of the week. Between the Klein Brothers and Phil Baker headlining the bill, the house had the stronger attractions of the neighborhood theatres.

Bolinger and Reynolds followed the overture, which this week consisted of the score from the "Girl in the Spotlight." When one considers that Dave Brown, the orchestra director, offers the score of a different show every half of the week, one wonders where he gets them all from. The opening act is practically the same as it has been for years, Bolinger doing the falls and stunts on the bouncing rope, with Miss Reynolds appearing when carrying in apparatus. He did very well in the spot.

McCormack and Regay might make one improvement on their act by replacing last season's songs with new ones. They have two old ones in their present routine. The two look nice and dance fairly well.

Jos. E. Bernard and Company, the latter consisting of a new woman, offered the same comedy sketch of married life which Bernard showed last year, and the turn seemed to be more effective for laughs than ever.

Maud Allen, with an unbillied pianist, came on after a slide, announcing that Miss Allen had entertained the A. E. F. was flashed. She sang a routine of classics and a published number. Miss Allen has a very pleasing contralto, and in addition to well-pleased tones, has wonderful enunciation.

The Klein Brothers are old favorites here, even though they didn't do an entirely new act, the house couldn't get enough of them. The boys have added some new lines, but the main part of the act remains the same.

And speaking of entertainers, and favorites, follows Phil Baker. Baker, whom one might call the "Will Rogers of the Accordeon," has all new lines, and every one of them is a howl. He has also cut out the "Hebrew Over There" but does some legitimate playing that is excellent. Since Baker left vaudeville to go to the "Frolic," he has developed even better than he was.

The scream bit of the show came in a clown bit done by Phil Baker, the Klein Brothers and Marvin. G. J. H.

CITY

(Last Half)

Chief Blue Cloud and Winona opened their act with a vocal effort by Winona. She has a good voice and might have created a better impression at the start, had she been given a chance by having the house fans stopped before, instead of after the solo. A couple of very old gags should be eliminated or replaced especially the "come with me in my baby buggy song—how does it go—you push it."

A distinct hit was made by Winona's rendition of "The Sunrise Reminds Me of You," in which a good high note was taken at the finish.

Some rope spinning and a trombone solo by the "Chief" went for a hand and the finish "Just a Song at Twilight" put them over nicely.

Arthur Turrely whistled and played harmonicas; the musical conversation idea is old style. He finished fairly well with the playing of "Madelon" and "My Hero" from the Chocolate Soldier.

Jane O'Rourke and Co. presented a sketch with a "Cut Rouse" that will be reviewed under New Acts.

Jess and Milt Felber have been reviewed in these columns before; they put over several published numbers well. While the piano was being moved in and out, we saw clearly through a back window of the theatre, the daylight from the street streaming in. "Ladies of the Jury," a rather silly travesty on the law, and the serious import of woman's entry into taking a part in the administration of the affairs of the country, gathered a few laughs from the unthinking, and more shallow women in the audience, but very meagre applause.

Earl Rickard at the outset said he was "rotten." We do not exactly agree with him; there are many worse, but Rickard might try a little more physical poise while doing the serious recitation part of the song, instead of jerking around the way he does which is ridiculous.

The Four Dancing Demons, looking like the devil in the red lights kept on continually, and with the two colored women with runs in their stockings, did a series of dances and had the most ragged finish ever seen on any time. One of the men got off too soon, so did one of the girls, and at the finish of the act, only one fellow was left to take the bow—terrible!

Fulton and Mack did some clever gymnastic feats, closing a very poor bill.

H. W. M.

AMERICAN

(Last Half)

About the only redeeming feature on a nine act bill at this house the last half of this week was the Bert Lytell picture shown at the finish entitled "A Message from Mars." There was no message from the rest of the bill, which was more than ordinary.

Outside of Juggling De Lisle who opened, with a series of fast snappy feats that he put over to good applause, the entire rest of the bill did an absolute flop, which should not be blamed on the audience.

Dave and Lillian, colored man and girl, put over some fast stepping at the finish but that was about all, and were followed by Walsh and Austin, man and girl, with a lot of small time hoke talk that did not raise a single snicker. At the finish of the act, the girl wore a couple of changes of costume, the exaggerated wedding gown being an excuse to march off to the well known music of Mr. Mendelssohn, the act doing a decided flop.

Next in the flop class was Fields and Fink, who although they did their best to kid bows after a very rough and bad act, did not get enough applause to get by. The woman slaps the man in the face several times and after the amateurish, silly, schoolboy attempt at comedy, a number is sung entitled "There's Something Wrong," and there surely was. They forced a speech and a finish with absolutely no encouragement.

The Royal Harmony Five justified the review by the writer when this act was recently "caught" at the City. They surely are "five" but where the "Royal" or the "Harmony" comes in, is a mystery.

De Witt and Robinson went over fair, getting laughs on the midget's dancing and hands on his singing; the lack of judgment in using a ballad for an encore seemed too bad.

Johnson, Cole and Gibson are doing the same act that Billy Arlington formerly did but it is not nearly as funny hokum now as it was then. The girl says "now to attend to the decorations and prepare for the guests"—and then she sings a song!

George Morton, in his black face act, did little to arouse the placidity of those assembled and should be censured for telling "My brother is so lazy that he married a woman with five children!"

An example of other comedy used is "Do you like codfish balls—I never attended any." Forced an encore for no reason whatsoever.

Russell and Russell with some feats on the rings and trapeze closed the vaudeville after which we were glad we waited for the picture.

H. W. M.

COLISEUM

(Last Half)

It was a somewhat disappointed audience that saw Thursday afternoon's show, for the big drawing card, who had been billed at the house for two weeks in advance, Belle Baker, did not appear, having cancelled her engagement here due to illness. "In Argentina" filled in for her.

However, the lay-out on the whole was fairly good, and was given a good start by the act billed as the Three Bennett Sisters. The "Three" and "Sisters" in the billing, isn't a very complimentary term as regards the third member of the trio, who is very apparently of the male sex, and only two girls were visible in the cast. The three offered a routine of bag-punching, and also went through a boxing and wrestling match.

Boyce Combe, assisted by a pianist, sang several songs of the English music-halls, which have been done here by different acts for several years. The opening number, "Sea-Sea-Sea," is poor and the actions are not pleasing, as done by Combe. The manner in which he overdoes them isn't at all necessary. The "Let's See—Mmm—That's Right," number followed, and also several others that went well. He offered "Burlington Bertie" for an encore.

Bevan and Flint are a couple who have pleasing personality, and who lack material. The two do some singing, and hokum comedy, mainly the latter. That part could be good, if they didn't resort to stuff as old as "I couldn't go a step-farther."

It is rare to find a sketch about criminals and cops without a man in one of the leading roles, but that is not the only novelty about Ethel Clifton's vehicle. The act is very well written, and excellently done by Miss Clifton and the woman who supports her. Mere man is seen in the offering for a few lines, but that is all.

Tom Patricola worked as hard as he usually does, poured the usual quarts of perspiration from his head and neck, and also received the usual laughs and applause. Irene Delroy, who now assists him, is a sweet little girl in appearance, dances nicely, and reads her lines pleasingly. But she could greatly improve her work by working to the audience, and not to some one off in the wings, which she was apparently doing when reviewed.

"In Argentina" closed. The offering is done by either a Spanish or South American cast, with one English speaking comic, who comes from the land of Prohibition. Three women, and five men, in addition to the American are in the cast. G. J. H.

PROCTOR'S FIFTH AVE.

Barbette opened the show with wire-walking, ring and trapeze work, offering a few startling moments that would have sent the act over well in themselves. The entrance shows a young titian-haired lady dressed in low cut gown. Nothing in the act deflects from the initial impression and the audience is both startled and surprised when Barbette pulls off his red wig at the close of the act and reveals a pleasant-faced boy.

Stevens and Brunelle followed in the second spot with a singing and dancing turn that went over fairly well. Their numbers are, in the main, of the slow, sentimental type, for the presentation of which they seem well-fitted. The lady made attempts at coquetry that did not go over very well, for she invariably turned down her eyelids, which, excessively covered with cold cream, did not look well. Their closing number, in which the man sang a jazz song and the lady an operatic piece, was a poor attempt. Either, alone, would have been better.

The third spot held a good act poorly done by Percival and Noel and Company. The lady taking the part of Anne—Miss Noel?—is the only one who shows any marked ability; the others act like recent recruits from a school for dramatic training.

Hughes and Nerret have a fair turn that is marred in one or two spots by attempts at salacity. These are, however, almost negligible in their effect on the applause. Hughes, who bears a marked resemblance to Chaplin, dresses and acts like the film comedian. Nerret sings one or two numbers rather well. The act has a good comedy exit and went over very well.

Tim and Kitty O'Meara follow in the fifth spot. Their act, including the song by Mr. Brown, the accompanist, have already been fully reviewed several times. One thing can be said for this dancing turn that would apply to few others: it does not suffer by repetition.

McGrath and Deeds have been reviewed together with Tim and Kitty O'Meara recently. They do their work fairly well and sing passably. The drunk bit is somewhat too long to continue funny. The same may be said of the man-and-wife piece. McGrath has a pleasant falsetto which is well contrasted by the deep bass of his partner.

Henry Santry and His Band brought down the house in the closing spot. Santry, who has a fine jazz band which can also play other music acceptably, was held over from the first of the week. J. G.

VAUDEVILLE

JANE O'ROURKE & CO.

Theatre—*City*.
Style—*Sketch*.
Time—*Twenty-three minutes*.
Setting—*Two and three*.

Quite a number of years ago there was a play produced entitled "Young Mrs. Winthrop," in which, if memory serves aright, there was a young husband and young wife who both went to the same judge or lawyer for divorce proceedings, but who were deterred from their desire to end their fancied grievances by the advice of the man, worldly wise and versed in the intricacies of the law.

Lately, in vaudeville, this idea seems to have served without much alteration for several sketches, one of which was presented by Jane O'Rourke and Company, and which proved a very poorly written, abominably constructed, poorly rehearsed and amateurishly played affair.

The old man, judge, or lawyer, in a badly fitting white wig, greets the wife, who enters with bird cage, around the lower part of which was a piece of newspaper, and carrying in addition a black grip; especial attention is called by the writer to the grip, which is set down in the lawyer's office.

During the argument, the husband is heard approaching and the wife conceals herself in an adjoining room.

Enter husband in full dress; he is excited and determined. During the course of the argument the wife enters from the room and a three-cornered conversation follows, with criminations and recriminations, until the mediator says, "Now, just close your eyes and take yourselves back to the beginning of the fuss"—or words to that effect.

Dark stage, several "flats" "struck" by noisy stage hands, and, behind the part of the office, set left, we see a "cut back" to what was supposed to have happened prior to the advent of the girl at the office of her consulting attorney. The squabble between husband and wife, the making up, the love business and then another squabble as to who was the cause of the first disagreement.

The wife then starts to take a black grip, which the husband says is his, and which she gives back to him, the duplicate being seen resting nicely just where it had been put in the lawyer's office, but the duplicate canary cage being taken by the wife, who during the dark change is seen to seat herself at the former seat in the lawyer's office, while the canary cage, supposed to contain a bird, is seen by some mysterious means to make its appearance on the other side of the stage, at the table where the husband is sitting.

Lights up, and we are back in the lawyer's office, with the two making up the fuss and telling the old man to mind his own business.

Picking up the cage, the canary is spoken to, but evidently the bird had flown, for the bottom of the cage dropped out, and the trio laughed as the curtain descended.

We do not think this offering will be seriously considered, even in the smaller houses.

H. W. M.

REED AND BLAKE

Theatre—*Audubon*.
Style—*Singing and dancing*.
Time—*Eleven minutes*.
Setting—*In one*.

From an opening duet to a solo, then a Russian eccentric dance, to a closing duet number, sounds pretty fast for a routine, and it certainly was done the same way by these two chaps when reviewed. The boys look neat, sing pleasingly, and the Russian eccentric dance done by one of them was done well. The turn should do nicely in an early spot on the better bills. G. J. H.

NEW ACTS AND REAPPEARANCES

VERNA MERSERAU

Theatre—*Proctor's 23rd St.*
Style—*Dancing*.
Time—*Thirteen minutes*.
Setting—*Special in "one" and "three."*

An eerie and clever effect was employed at the outset by the appearance of Miss Merserau's face, dimly seen in the light of a subdued blue flash-light spot, in the centre of a dimly outlined spider web on a merge scrim.

In beautiful melodious vocal tones, Miss Merserau tells of the spirit of "Reincarnation" and asks whether the souls of various personages would "look like this?" After each person mentioned, their supposed prototype emerges from openings in the drop attired in suitable costumes, and each girl, four in all, does a bit of a dance.

Miss Merserau made her appearance centre in a gown of blue and silver and a short dance was done, the lights being up, the drop was seen to be in panels of blue and yellow.

After the stage was darkened, we saw Miss Merserau's head through the centre opening of the spider's body, her face showing a radiating personality as she talked further of reincarnation and other mystic theories of theosophy and Blavatskian ideas.

During this speech, the movements of the curtain seemed to indicate that a change was being made, a deduction that was, a few moments later, verified; more care should be exercised, for although the idea is not bad, when the curtains move so violently and frequently, it detracts.

In "Three" a beautiful Egyptian scene lent color and enchantment to a series of dances, the four girls being dressed in diaphanous gowns of varied colored accordian pleated satin, such as blue orange and pink and Miss Merserau in a cloak with a large feathered head dress.

While the girls, keeping straight lines and good spacing, did a dance, Miss Merserau lounged on a covered couch at the rear and subsequently did a cymbal dance that was a hit.

Throwing off the cloak, Miss Merserau displayed a beautiful marble-like body, most shapely and statuesque in—well not much of anything. Her well-proportioned legs were bare to the trunk, a very short, white silk pair of trunks covering her thighs, and the rest of the figure being absolutely nude with the exception of a very flimsy covering of widely spaced net, over the whole of which was a fish-scaled lace net, that moving with the gyrations of the dancer, gave ample flashes of physical charms and well developed attainments.

George McCormack, who had entered previously in ordinary male attire, now was seen with trunks and oriental garb, his legs and arms made up with Boulemania probably, and the two did a really artistic dance that was whirlwind in its intensity and seemed like a wild Bacchanalian revel, lightning effects adding to the effectiveness and a bolt of lightning at the finish, causing the death of the dancers, Miss Merserau falling across the body of her partner, the whole presenting the effect of a famous oil painting of a like scene.

More than considerable applause greeted the efforts which are big time in their conception and presentation, the main interest being centered on Miss Merserau and the daring of her presentation; although there is no suggestion of vulgarity, and Miss Merserau dances well, we gained through her physical display, the suggestion of mundane solidity rather than the intended ethereally spirituelle. H. W. M.

MABEL SHERMAN

Theatre—*Proctor's 23rd St.*
Style—*Singing*.
Time—*Eighteen minutes*.
Setting—*"Two."*

A young girl with bobbed hair and an exceptional attack on the piano, was seated at the instrument and looked well in a low cut gown, the waist of which was blue and lavender and the skirt, net of rainbow colors. She wore white slippers and white silk stockings.

Miss Sherman, with a million dollars worth of personality and a smile, made her appearance in a gown of net and fishscales, ornamented with brilliants and wearing white slippers and stockings. At the waist was a ribbon of cherry and Alice blue; the net skirt was over pink foundation and a white hat completed the picture.

A special introductory number was sung with the clever idea incorporated of throwing her cards into the audience as she sang "I Love You All Year Round." Miss Sherman's finger tips were overly made up.

"Butterfly" was next sung in Italian, "a la Geraldine Farrar," and made a hit after which Miss Sherman removed the upper part of the costume and displayed beautiful neck, shoulders and bust, as she leaned in the "Singer's Niche" in the piano, and with exceptional phrasing, interpretation, diction and artistic contemplation of values, rendered, "When I Looked Into Your Wonderful Eyes." This was accorded definite and emphatic response, after which Miss Sherman made an exit and the girl pianist with good touch and force played a selection from "Faust."

Returning in a gown of black and jet with red roses at the waist line, right, making a nice contrast, and wearing bracelets of jet and rhinestones, Miss Sherman, with decidedly artistic intonation and expression sang "Sweetheart, Sweet One How My Heart Is Yearning." This was a hit as was also the next lilting refrain, "Let's Stop Supposing Dear," with a good high, clear note at the finish taken with technical ease, assurance, and displaying a charming sympathetic quality of voice.

An encore was demanded and a published number rendered faultlessly to a very good hand.

Miss Sherman is essentially big time, her voice, appearance, shapely imposing Junoesque type, personality and refinement being material and commercial assets, and her accompanist better than the average.—H. W. M.

ANDY AND LOUISE BARLOW

Theatre—*Audubon*.
Style—*Dancing*.
Time—*Fourteen minutes*.
Setting—*In one*.

Boy and girl, who open with a bit of pantomime with a "Book of Acrobatics," and then suddenly say to the audience, "We fooled you, you thought we were acrobats." There's no use arguing with them after that, as to whether they did fool them or not. They say so, and it must be so.

However, the team aren't acrobats. Only one of them is. That is the boy who does his acrobatic work in dance routine, and with it offers some hand-springs and cartwheels. The girl does tap dancing exceptionally well, but sings a ballad in a voice that is "not so good." She wears male fullness apparel for the number.

As far as tap and acrobatic dancing are concerned, the pair do very good work.

G. J. H.

BOBBY CONNOLLY

Theatre—*Jefferson*.
Style—*Novelty playlet*.
Time—*Fourteen minutes*.
Setting—*In three*.

The curtain goes up to the tune of "School Days," and Baby Barbara Sabin, a cute little girl of about ten summers, is discovered in front of a drop depicting a ten-cent movie house, "Icy Hearts" being the attraction inside. She is joined presently by Bobby Connolly, familiar to movie fans, and after some kid talk he offers to take her into the theatre, only to find but fifteen cents in his pocket. Two women on their way to the show, one of whom has a broad Irish accent, is worked for a nickel by Bobby. The next scene shows them in a corner of the movie house, the children are reading the titles much to the discomfort of the two women in back of them. Bobby pronounces it "skenario," etc., which gets a few laughs. After reading many titles, the boy complains that it's all titles, and falls asleep in his seat, which brings forth favorable comment from the Irish woman in back of him. The next scene shows the boy and girl as a man and wife, having a domestic quarrel over her infidelity. He goes out to answer the door-bell, her friends being at the door. Several shots ring out and the girl does some dramatic wailing over her lover being killed. Going back to scene two, we find Bobby awaking from a dream, the girl still absorbed in the picture. The boy is confused, etc., and they go outside to scene one, where Bobby asks her questions regarding their future relations, his queries being based on his dream, of course. The girl understands him, the picture evidently being on the same order of his dream. After more kid flirtations they leave to "hold hands tonight." The girl's delivery is somewhat mechanical at times. The boy is more at ease, and speaks in a more natural tone. In the quarrel scene the girl's dramatic efforts were good, differing from the Lee Kids in that she does not depend on her tears for effect. Her lines were spoken much better when acting as a grown up than when she just had to be herself. The act should easily score in a big-time house with the usual big-time audience.

M. H. S.

MONROE AND GRANT

Theatre—*Jefferson*.
Style—*Tumbling*.
Time—*Eight minutes*.
Setting—*Full stage*.

Small time is plainly stamped on the act of Monroe and Grant in "Having Troubles of Their Own," as soon as it makes its appearance. They arrive on the stage riding on an elongated motor truck, one as the chauffeur and the other as the helper. A beer keg comprises the load. Tom Patricola, one of the performers that preceded him on the bill, was present for a minute or two to give the act a boost, but the impetus thus gained did not last long. After a conversation between the chauffeur and helper regarding their engine trouble, the helper, made up with a villain mustache, lifts the hood of the truck, revealing a picture of a motor. After getting under the car for the purpose of repairing it, the front wheels and motor leave, minus the rest of the car. Properly put over, it might have gone for a little comedy, but it fell flat. The real business of the act then began, the floor of the truck being a good bouncing spring, the two alternated in doing a series of bouncing and twisting in mid air stunts, the audience failing to show any appreciation. With a little more pep the act will do for small time.

M. H. S.

June 8, 1921

LONDON

PARIS

SYDNEY

MELBOURNE

FOREIGN NEWS

ACTORS ASSOC. OUT TO ORGANIZE ENTIRE THEATRICAL PROFESSION

Propaganda Meetings Are Being Held at Which Drive to Increase Wages, Better Conditions and Control of Trades Represented Is Being Strongly Urged

LONDON, June 6.—The propaganda meetings recently inaugurated by the Actors' Association for the purpose of increasing the membership in the organization are being continued. A large meeting was held last week which was addressed by J. Fisher White, chairman of the A. A. Council, Alfred Lugg, secretary; Frank Grey and others.

In the opening address made by Mr. White, who was chairman of the meeting, he outlined the objects of trade unionism as follows:

1. The increase in wages.
2. Betterment of general conditions.
3. The ultimate control of the trades they represented.

"Progress in our union toward the control of our profession," said Mr. White, "will be a long and tedious journey, but it can only be accomplished in one way, and that is by the increase in membership. It is up to the members themselves to make the Association the success they wish it to be."

Mr. Frank Grey asserted that the Actors' Association was the worst organization of its kind in England.

"At the end of last year," said Mr. Grey, "we had a membership of only 5,798. One was met with lack of interest and apathy in the aims and objects of the Association.

"We are out for the betterment of the

whole industry even for the capitalist, who is bound to benefit eventually by the improved conditions. We have already accomplished a great deal, but the attitude of non-members seems to be that the Association has never done anything for them—they never ask themselves what it would be able to do if they joined up. A total of £7,357 has been expended by the Association during the two and a half years of its existence as a trade union for death benefits, legal aid, insurance, protection fund and small loans. We can also claim to be the originators of the Licensing of Managers Bill which is at present before Parliament."

Mr. Lugg, secretary of the A. A., stated that he was opposed to any waiving or altering of the entrance fee of 5 shillings, which one speaker said kept many new members out of the organization as they had not the money to pay it.

"There is more interest displayed in the Association by outsiders than by members," said Mr. Lugg. "Government Departments have always sought our advice on matters affecting the profession. I have recently traveled around the country, and was astounded at the conditions which prevailed on tour. Where our energies should be directed towards fighting the common enemy they are dissipated in dealing with slack members and non-members." Another meeting will be held soon.

WANT WAR TAX REMOVED

LONDON, June 4.—A resolution asking the removal of the Entertainment Tax, was adopted by the Scottish Trade Union Congress, which held its twenty-fourth annual convention recently in Aberdeen. The resolution states that the tax "was originally a war tax, and now that the war is over, it should have been removed; that its incidence is grossly unfair and it places a much heavier burden on the lower price seats and penalizes the working-class section of the community, and that it prevents the economic re-adjustment of the business and tends to keep down the wages of the employees engaged in it."

The resolution has received the approval of the Actors' Association, which has declared its full willingness to support it.

BIG RENTS CAUSE SLUMP

LONDON, June 2.—The real reason for the slump which has hit show business here is laid to the door of excessive rentals which are being charged for theatres, the poorness of many of the plays, the swollen salaries of the stars and the much increased prices of admission to various theatres.

Theatre managers hoped to improve attendance at the theatre by starting their shows earlier in the evening. But the public with too little money to spend, and too many opportunities to spend it out of doors, didn't take to the idea. Meanwhile, conditions continue to be bad.

THE "FAMILY MAN" OPENS

LONDON, June 6.—"A Family Man" by John Galsworthy was produced last Thursday by Mr. Norman McKinnell, at the Comedy Theatre, "A Matter of Fact," having ended its run there the Saturday previous.

ACTORS SAIL FOR SOUTH AFRICA

LONDON, June 4.—Nelson and Nelson, George Jackley and the Geddes Brothers sailed last week for South Africa, to fill engagements with the African Theatres, Ltd.

RECONSTRUCTING THE DRURY LANE

LONDON, June 6.—When the Drury Lane Theatre reopens in December it will be found to be reconstructed upon the most up-to-date lines. It will be a three-tier building instead of four; there will be an absence of columns from the stalls to the galleries and large, comfortable private boxes built with entrances on the level with the saloon.

The floor of the pit is to be raised so that patrons sitting in the last rows will have as good a view as those sitting further front, and in place of the stone benches, so long in use in the gallery, there will be regular theatre chairs.

A new system of heating and ventilating is being installed, the air pumped into the theatre for ventilation purposes will be washed by causing it to pass through a water spray situated on each side of the theatre.

In the cold weather, the house will be heated by radiators in the day time, and hot air at night, the whole atmosphere of the theatre being changed three times each hour.

A new projection chamber is to be installed in the gallery making it possible to flood the stage with light from the front of the house.

There will be no change made to the stage, which is considered one of the most perfectly equipped in London, having been built in 1904, from designs of Arthur Collins.

ELSIE JANIS THE "WHOLE SHOW"

PARIS, June 6.—Elsie Janis is the "whole show" in the revue in which she is starring here. According to critics few English-speaking artists have "arrived" in Paris so spontaneously.

She makes her first entrance in a large basket which is carried on the stage. After a little speech of introduction, she sings a duet with Mr. Thayer, and then dances with Mr. Reardon. When she next appears she is dressed as a boy and sings, "I Love Them All, Just a Little Bit." In the third scene, she gives imitations of Sarah Bernhardt, Mistinguett, Max Dearly and Harry Lauder. The impersonation of Lauder, she informs the audience, is for the benefit of the English members who had "understood nothing up to now."

VIENNESE PLAY PRESENTED

LONDON, June 6.—"The Gypsy Princess," a new Viennese musical play, was presented at the Prince of Wales' Theatre last week, with the Hungarian actress, Mlle. Sari Petross, now an American citizen, in the title-role. The piece was presented by Claude B. Yearsley and the English libretto is by Arthur Miller and the lyrics by Arthur Stanley, the score being the work of Emmerich Kalman. Included in the cast are Phyllis Titmuss, Mark Lester, Billy Leonard, Leonard Mackay and Muk de Jari, a Serbian tenor. The three acts are set in the Purple Kitten Cabaret: the ante-room of a Palace, and a Winter Garden adjoining the Cabaret.

"MECCA" MUST GET NEW NAME

LONDON, June 2.—"Mecca," Morris Gest's production which is being staged at His Majesty's Theatre, will have to get a new name, as the present title has been officially banned by the Lord Chamberlain, Viscount Sandhurst. According to the Lord Chamberlain, the theatre is regarded as an unholly place by Mohammedans, and to use the name of their holy city in the theatre would offend them.

TWO NEW PLAYS FOR LONDON

LONDON, June 2.—Norman McKinnell has now in rehearsal John Galsworthy's new play, "A Man of Family," which will open at the Comedy Theatre this week.

Robert Courtneidge, who, like McKinnell, is a Scot, and fears not conditions, is also rehearsing a new play for the Shaftesbury. This play has not been named as yet, and is being written by Roland Pertwee and Dion Clayton Calthrop.

NEW THEATRES FOR PARIS

PARIS, June 4.—Paris will soon have two new theatres, each of which will be different from anything else which has ever been tried in Paris. One of the new ventures will cater to the plutocracy only, while the other will admit the hoi-poloi along with all others who will wish to enter, for the shows will be given free of any admission price.

Paul Poiret, the famous theatrical costume creator, will start the aristocratic theatre in which the display of his creations will be featured. Poiret has decided to use his splendid garden near the Bois de Boulogne for a theatre in the evenings. While the garden will have its usual guise during the day, at seven o'clock a portable stage will be wheeled out of the garage, the lights turned on, and a rubber roof spread over the entire place to insure against rain. Four hundred seats will be brought out of the cellar by a trolley system and the garden will be set for theatrical performances.

No critics will be allowed entrance as such, for the plays will be by new authors as well as old. Productions will be limited to ten nights and a Russian director has already been signed to conduct the new enterprise.

The other novelty is a Psychic Theatre, for which a group of French spiritualists is providing the funds. Programs will be given up to plays dealing with explaining psychic phenomena and the music will be of such a nature as will engender moods receptive to revelations from choice mediums. The interior will be heavily scented to put to flight ulterior influences from without. Already a dozen plays dealing with problems of the beyond have been listed by the directors of the Psychic Theatre.

ISADORA GOING TO RUSSIA

PARIS, May 29.—Isadora Duncan, having failed to gain favor with the aesthetic French, is going to Soviet Russia to open a dancing academy under the patronage of Leon Trotsky and Gregory Krassine. For more than a year she has been denying that she had any intention of going to Russia to spread her cult, but she admitted last week that she had accepted an offer from the Soviet government to teach Hellenic grace to the youth of that country.

Miss Duncan received the representatives of the press in her luxurious apartment. She said that she was going to leave France July 10, and would proceed to Russia by way of Reval.

After her unrestrained outbursts at the Metropolitan Opera House against New York society, she fell into gradual disfavor and finally went to France with her financial sponsors. These abandoned her, however, when they saw that the French received her with as little favor as had the Americans.

BIG CAST FOR "BETTY"

LONDON, June 6.—The cast of "The Re-appearance of Betty," a comedy in three acts, by Henry Llewellyn, which Miss Kitty Loftus produced at the Apollo Theatre includes: Misses Kitty Loftus, Jean Cadell, Frances Brough, Lucy Wilson and Mrs. James Rock; Messrs. James Lindsay, Stanley Drewett, Victor Shaw and Louis Goodrich.

SIX MORE HOUSES TO CLOSE

LONDON, June 6.—The slump in the theatrical business continues despite efforts by those affected to inject life into the situation. The latest acceleration given theatricals in its downward rush was in the form of notices including "provisional" notices that went up in as many as six London theatres.

NEW CLAY SMITH REVUE

LONDON, May 18.—"Jumble Sale" has finished its run at the Vaudeville and has been followed by Mr. Andre Charlot's new revue starring Miss Lee White and Mr. Clay Smith.

BURLESQUE

COLUMBIA SHOW CHANGING TITLES

NEW NAMES FOR FIFTEEN

There are many changes in the titles of shows on the Columbia Circuit next season. Thirteen shows have been changed and two more are to be re-named in the next week or so.

Chas. H. Waldron's "Bostonians" show will be called Frank Finney Revue; James E. Cooper's "Victory Belles" has been renamed "Hello 1922"; Jacobs and Jermon's "Golden Crooks" will be called "Strolling Players"; the "Million Dollar Dolls" will be the "Sugar Plums."

Ed Lee Wrothe Best Show will be "Greenwich Village Revue." "The Bowery Burlesquers" has been renamed "Odds and Ends"; "Social Maids" has been changed to "Tick Tack Toe"; "Snappy Snaps" Dave Marion has changed to "World of Frolics." Arthur Pearson will call last season's "Powder Puff Revue" "Cuddle Up."

"Hits and Bits" has been changed to "Bits of Broadway"; last season's "Hip Hip Hooray" has been given the name of "Harvest Time." Harry Hastings' Big Show will be called "Knick Knacks." James E. Cooper's "Best Show In Town" has been changed to "Big Jamboree" and the "Roseland Girls" will be a happy offering called "Keep Smiling."

Iron and Clamage have not given their two shows new titles as yet. They were the "Girls of the U. S. A." and "Girls From Happyland" last season.

ALL BUT SIX TO CLOSE

Only six houses of the entire Orpheum circuit, (exclusive of Junior Orpheum houses), will remain open this summer. These are the theatres in San Francisco, Los Angeles, Oakland, the Palace, Milwaukee, and the Majestic and State-Lake theatres in Chicago.

All other houses along the circuit are being closed from week to week. Some will remain open until August, and then will close for one month.

The entire circuit will re-open on Labor Day, September 5.

DAUGHTER BORN TO TRISDALES

Mr. and Mrs. William Trisdale are receiving congratulations of the arrival of a baby girl weighing eight and a half pounds at their home. The youngster was born May 20 at the Biltmore Hospital, Asheville, N. C. Both mother and baby are doing finely.

Mrs. Trisdale was formerly Jean Fleming, for several years with the Hurtig & Seamons shows on the Columbia Circuit, who retired from the show business a few years ago, when she married William Trisdale, a well-known carnival man.

REEVES GETS A PRESENT

Al Reeves was presented with a hand-some banjo by the Orpheum people recently. It is said that he will do his banjo specialty, assisted by a piano player, with his show on the Columbia Circuit the coming season. He is having a number of new songs written for him. Reeves should draw well again, after an absence of the past few seasons.

BIG SHOW CAST SIGNED

The Carnival Trio, Beatrice Harlan, one of the highest salaried women in burlesque, Billy ("Beef Trust") Watson, recognized star of this class of entertainment, as well as several other artists of note, will be with Billy Watson's "Big Show" on the Columbia Wheel this season, as well as twenty chorus girls.

BENEFIT AT HOWARD

BOSTON, June 4.—An employees' benefit was given Monday of last week at the Howard by the "Girlie Girlesquers" under the direction of Jack Sheehan. Athletic features, arranged by George V. Tuohy, were also on the bill. Among those who took part in the benefit were Billy (Grogan) Spencer, Fred (Falls) Binder, Harry Bentley, I. B. Hamp, Al Golden, Harry Van, Major Knowles, Teddy Murphy, Anna Armstrong, Jean Fox, Shirley Malette, Emma Kohler, Lucia Arnold, and the chorus of the regular company playing at the Howard.

THE NATIONAL CLOSES

DETROIT, Mich., June 2.—The National Theatre, a musical stock house, closed its season last Saturday night. Ernest Mack and Sam Mylie the comedians will start out in an act in vaudeville next week. They are booked up for a few weeks around here. Joe Forte is signed to go with one of Jack Singers' shows on the Columbia Circuit next season.

NEW BEDFORD DROPPED

General manager George E. Gallagher of the American Burlesque Circuit announced last week that New Bedford would be dropped from the circuit next season. The shows of that circuit will play three days at the Opera House in Newport, R. I., instead, going there the first part of the week, splitting with Fall River.

LUCILLE HARRISON SIGNS

James E. Cooper signed Lucille Harrison for his "Folly Town" next season. Cooper had Ben Kahn put Miss Harrison on at the Union Square last Tuesday night, in the Minstrel scene. She sang two numbers and went over big. She looks like a second Martha Pryor, not alone in appearance, but her style of work as well.

GILBERT ASKS RELEASE

Billy Gilbert, who was to open at Kahn's Union Square on June 20 for two weeks, has requested Kahn to release him, as he is spending his vacation near Wilkes-Barre, Pa. Billy Spencer, who opens next Monday, will remain at Kahn's three weeks producing the shows.

BILLY ARLINGTON ROUTED

Billy Arlington and Company have received their route over the Orpheum Circuit to open August 21, in Omaha. They do not close until May 7, 1922.

WANTS BURLESQUE TRADE

The Metropole Hotel in St. Louis, is now catering to burlesque performers. It is located not far from the Garrick Theatre, which will play the American Burlesque attractions next season.

BOOKED FOR STOCK

Lou Redelsheimer has booked the following for the Gayety, Philadelphia, next week: Alexander Saunders, Arthur Mayer, Sam Green, Jean Worth, Jean Fox and Laura Huston.

FOLLY THEATRE CLOSES

BALTIMORE, Md., June 6.—The Folly Theatre stock burlesque closed for the Summer last Saturday night, and will open, it is reported, early in August with the same policy.

ROSENTHALS AT LAKE

LAKE HOPATCONG, N. J., June 4.—Mr. and Mrs. Manny Rosenthal and their baby are spending the Summer at Mr. and Mrs. Tom McKenna's cottage here.

LEW ROSE PRODUCING

SIOUX CITY, Ia., June 4.—Lew Rose last season featured with I. H. Herk's "Beauty Trust," is in this city producing stock at the Orpheum Theatre.

BOTH CIRCUITS HOLD ANNUAL MEETINGS

ALL OFFICERS RE-ELECTED

At the annual meeting of the American Burlesque Circuit last Friday, an election of officers was held. The same officers were re-elected, I. H. Herb, president; Dr. Lothrop, vice-president; George W. Gallagher, general manager, secretary and treasurer. The Board of Directors are Herk, Gallagher, Lothrop, E. Thos. Beatty, Warren B. Irons and Sam Levy.

At this meeting it was announced that the Gayety, Newark; Star, Toronto, and New Bedford would not be on the circuit next season. Newport, R. I., will replace New Bedford, but as yet there is nothing to take the place of Toronto and Newark. It was announced in THE CLIPPER some time ago that the Gayety, Newark, would not be on the circuit next season, but rumors had it that there would be another house in Newark in place of the Gayety, but this has not been decided upon as yet. There seems to be no other house in Toronto available at present.

The shows will no doubt jump from Niagara Falls to Buffalo next season.

At the annual meeting of the Columbia Amusement Company, held at the headquarters of the company in the Columbia Theatre building, last Thursday, the same officers were re-elected for another year. J. Herbert Mack, president; Jules Hurtig, vice-president; Sam A. Scribner, secretary and general manager, and Rud Hynicha, treasurer. The Board of Directors include J. Herbert Mack, Sam A. Scribner, Rud Hynicha, William S. Campbell, Gus Hill, Jules Hurtig, John G. Jermon, Charles H. Waldron and Leon Lasky.

There were no dividends declared, it is said, for the first time in years.

CHANGES IN "PEEK-A-BOO"

Aurilio Coccia staged a new Oriental number for Jean Bedini's "Peek-a-Boo" at the Columbia, which went on last Saturday night. The "Pluto Troupe," a comedy acrobatic act, also went on at the same time, replacing the wall-scaling act.

THE CAMPBELLS ON VACATION

William S. Campbell and Mrs. Campbell (Rose Sydell), owners of the London Belles company on the Columbia Circuit, left New York Sunday for Atlantic City, where they will stay for a week or ten days.

DOUBLING IN CABARET

The White Way Trio, Jim Buckley, Wally Sharples and Ed Bisland, who are with "Peek-a-Boo" at the Columbia, are working at Riesenwebers' Revue after the show at the Columbia nightly. They are featured in the revue.

THE MEYERS ON VACATION

Andy and Rose Meyers, the past season with James E. Cooper's "Roseland Girls," left New York Monday for their home at Bristol, Fla., where they will spend the Summer.

"RED GARRY" IN VAUDEVILLE ACT

Billy K. Wells has condensed "Red Garry" into a vaudeville act with Frank ("Bud") Williamson, Sid Rogers, Charles Wessen, Vera Hall and Jim Holly, which will open this week around New York.

THE ACADEMY CLOSES

PITTSBURGH, Pa., June 4.—The Academy closed here tonight. This house has been playing stock burlesque since the middle of April, when the American Burlesque shows closed the season here.

UNION SQUARE SHOW WELL PUT ON IS PLEASING AND BRIGHT

Joe Rose put on the show at Kahn's Union Square last week. Although we have seen the bits here before, it was a pleasing entertainment. He called the first part "Gold Dragon Inn" and the burlesque "Kill Me Quick Hospital." The first part was in three scenes, opening in a roof garden set; they then went into one and closed in full stage with a minstrel scene.

There were two new members in the cast. Eddie Jordan, who was with the "Sweet Sweets" last season, took Tom Howard's place. Jordan, whom we remember the last two seasons as doing black face, did an eccentric comedy part last week and was decidedly successful. He had a hard man to follow, but he made good, handling the comedy capably. Jessie Reese was the other new member. Miss Reese is a very attractive young ingenue, pretty of face and with luxuriant auburn hair. She has a remarkably fine voice and rendered her numbers delightfully.

Joe Rose handled the comedy with Jordan and worked very hard. He did his "Dutch" role and was at his best Wednesday night.

Joe Lyons had no trouble in taking care of the "straight" part, which he did in his usual clever manner. He certainly wears clothes and is not afraid to make changes.

Johnny Kane did credit to himself as the juvenile, not alone singing and dancing but in the bits as well. He too made a fine appearance.

Eddie Welch took care of the characters exceptionally well.

Francis Cornell, the prima donna, did not make her appearance until rather late, but was given a reception when she did come on. She is a great woman to work in bits and scenes, as she knows how to read lines and "feed." The producer should give her more of this style of work as she helps to put the show over. Miss Cornell had several numbers that scored.

Kitty Warren simply dashed herself into the hearts of the patrons of this house, right after her entrance. She is a vivacious, peppy little girl, who just can't keep still. She shows lots of life and spirit, not alone in her numbers, but in all her work. She is a success.

Helen Adair, in the ingenue role, easily won favor. She sang her song sweetly and was in a number of the bits and did very well. Her costumes were very pretty.

Marge Pennetti, another big favorite at this house, spelled success with a big S in all she attempted. Her numbers went over with a bang and in the bits she worked just fine.

The first bit was the "I don't know" and "Little French Girl from the country" blended together. Rose, Jordan, Lyons and Miss Pennetti were in it.

Miss Warren followed singing "Jazz Me Blues" and she surely put it over.

"You're a Liar" bit was next with Jordan, Rose, Welch, Kane and the Misses Adair, Warren and Reese in it.

Miss Pennetti assisted by the chorus sang "Old Pal" and was called back for an encore.

The "Flirtation" bit went over nicely with Rose, Jordan, Lyons and the Misses Cornell, Warren and Adair doing it.

Miss Pennetti sang "Jabber Wocky" so well that she was called on for three encores. She sang with the chorus.

The "telegram" bit was next, Rose, Jordan, Lyons and Miss Warren participating in it.

Rose put on his finale, "I'm so lonely" assisted by the entire company. It's a pretty thing and was carried out nicely.

Kane did a singing and dancing specialty in one that was a big hit. He is a corking good dancer and has a good singing voice and he did just enough so that the audience wanted more. Lyons and Miss Adair followed in a neat duet, in which they introduced a few dancing steps. Miss Pennetti and Miss Reese followed in a pretty duet.

The minstrel scene was next, with all the principals down stage and the chorus girls in pretty minstrel suits in back seated on platforms. Jordan and Rose were the end men and Lyons the interlocutor. In this scene the various principals did specialties, with the comedy worked up by the comedians and straight man. Miss Warren sang "Tchimingo Blues" and finished with a dance that more than pleased. Jordan sang a parody on "Mary Old Pal of Mine" successfully. Miss Pennetti gave imitations of the late Anna Held and Eddie Foy and did it well. She went big. Miss Reese sang "Springtime" delightfully. Rose sang a parody on "Jadda" which was well received. Miss Cornell offered "Strut, Miss Lizzie" and they could not get enough of it.

KOLB TO DO "JAZZ BABIES"

Peck and Jennings have engaged Matt Kolb to produce their "Jazz Babies" next season, and will also work in the show.

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CLOWNING IN ACTS

The vogue of "clowning in acts," which has lately acquired some prominence in vaudeville, has created considerable diversion for both performers and auditors, but whether this departure, seriously considered, is a factor of improvement in this field of entertainment endeavor, or a revision back to style of the almost forgotten "afterpiece" of years ago, and eventually a detriment to the class and standard of the variety show as we know it today, is a point that should be given due consideration.

Clowning in an act by another performer who has previously appeared on the bill, both detracts from the artist's own act and also the act in which he clowns. The mind of the audience instead of being centered or concentrated upon the art or cleverness of the performers who are supposed to be experts in their line and selling their own wares, is diverted primarily and subconsciously, if not directly, to the former act seen. Furthermore, the deviation from the attention and atmosphere the act has striven to create hardly reacts to the turn's advantage and if the clown is clever, he gets the credit, whereas if he is poor, it is a detriment anyway.

Several of these acts have been booked for some time on the same bill, and in one act, which shows cleverness but no ability to get it over, another single male act does a major portion of the turn. While there is no gainsaying the ability of this comedian to get laughs, his versatility and variety of stunts presented does not reflect credit to the act in which he clowns; in fact, it is to their disadvantage and through habit gets them into the way of not making the same effort to get over or make good, knowing that they will pull through by reason of the cleverness of someone else.

Changes and the unexpected always happen and the future futility of the idea may be apparent some day, when perhaps the clown may be booked in a different

house, may retire, may not be there to get the laughs or the applause, and then the act, unaccustomed to relying on its own resources, will "flop" worse than it did prior to the time when the practice of clowning in acts was allowed.

Furthermore, this clowning in acts, although appreciated by performers and theatrical people, who make up but a minor portion of any audience at any time, is not always, nor altogether, understood by the majority of laymen, who comprise the major portion of those who have paid to witness the individual or collective cleverness or art of those billed to appear as presenting their own particular specialty.

LARVETT EXPLAINS

Editor of NEW YORK CLIPPER:

Dear Sir:—In your last week's issue there appears a notice stating that my show was cancelled after the first week in San Juan, on account of me not living up to my contract.

In answer to the notice, I can prove by the Chief of Police of San Juan, Porto Rico, I never run any affair in Porto Rico or do anything, unless am advised by the Police headquarters first, and they know everything about my affairs.

I held a contract with the Racing Association to furnish attractions for four weeks. During my opening week I saw that the place was too far out of the city, and would not be a paying proposition, so I immediately notified the Association, stating that I would not continue at their place. The Racing Association saw that I was perfectly right, released me from my contract, and sent me a letter stating that they were sorry and that they were ready at any time to do business with me. This letter is in my office and was read by your representative.

I booked The Carlises to play for me four weeks in Porto Rico for \$100 per week to do his roping act and an impalement. After his first performance I asked him the reason why he did not do the impalement and he replied that his sister-in-law, who works with him, refused to do it. However, instead of cancelling him I thought of booking him in the theatres but the managers refused to book him. When I managed to get an engagement for him at the Theatre America, Carlisle had arranged to work the following week as a free attraction on the racing grounds, and of course that broke his contract with me immediately. I have closed a contract to furnish all the attractions for the big carnival to be held in San Juan, and have also closed a contract to build and operate a permanent amusement park in San Juan. I arrived in New York last Monday to book attractions for the park, also a number of acts for the different vaudeville theatres in San Juan.

I also notice the statement that I was compelled to send Miss Goodman back to New York, as the British Consul compelled me. Miss Goodman is here in New York and will testify that this is not so. The British Consul's private secretary is my private secretary in San Juan, and I can prove it with Mr. Noble, personally. The reason for me sending Miss Goodman back after the first week was, there was a disagreement with her partner, Nellie Crawford. I arranged for two tickets, to sail on the first steamer on the Porto Rico Line. As soon as I notified them that they were to sail, Miss Crawford asked me if she had to leave. She wanted to stay in Porto Rico. I told her that the best thing for her to do was to sail with her partner, otherwise she would forfeit her passage. She decided to stay and work single. After Miss Goodman left I helped Miss Crawford with some bookings.

Again I must mention that my reputation in San Juan is firstclass in every respect, backed up by the leading banks, such as the American and Colonial Banks of San Juan, the leading newspapers, the president and directors of the Chamber of Commerce and all the leading business people of San Juan, and the rest of the Island.

Very truly yours,
JULES LARVETT.

Answers to Queries

R. U. S.—"Siberia" was produced at the California Theatre, San Francisco, in 1882.

Col.—Elizabeth Mayne played soubrette role with Harry Bryant's Burlesques.

A broad.—Lotta went to London in 1883 and opened there at the Opera Comique, Dec. 22.

Rad.—"Via Wireless" was presented by Frederic Thompson at the Liberty Theatre, New York.

S. M.—"Hoodman Blind" had its first presentation at Wallack's, New York, Nov. 30, 1885.

Century.—A production of "Aphrodite" was made at the Music Hall, Lynn, Mass., Jan. 1, 1886.

Muggs Landing.—The original production occurred at the Novelty, Brooklyn, March 30, 1884.

M. B.—"The Quakeress" was the name of the sketch presented by John Hyams and Leila McIntyre in 1908.

France.—Victorin Sardou died at Paris, France, Nov. 8, 1908. "Theodora" and "La Tosca" were two of his plays.

Rivoli.—There was a play called "Déception." It was produced at Baldwin's Theatre, San Francisco, July 27, 1880.

D. I. V.—Sarah Bernhardt did not appear in America until 1880, when she opened at Booth's Theatre, New York, on Nov. 8.

Did.—Mary Cahill played Betty in "The Boys and Betty" at Wallack's Theatre, New York. John E. Kellard was in the cast.

Drama.—"Alone in London" was a melodrama. It was presented first at the Chestnut Street Theatre, Philadelphia, March 30, 1885.

W. S.—"The White Slave" is the play in which the line occurs. It was originally produced at the 14th Street Theatre, New York, April 3, 1882.

M. S.—"My Sweetheart" was Minnie Palmer's play. She produced it at Horrellsville, N. Y., Aug. 27, 1881, and in London, England, Sept. 17, 1883.

Screen.—The picture was taken from the play entitled "Jim the Penman," which had its first American presentation at McVicker's Theatre, Chicago, July 17, 1886.

TWENTY-FIVE YEARS AGO

Frawley's Stock Company at the Columbia Theatre, San Francisco, included Samuel Frawley, Frank Worthing, Maclyn Ar-buckle, Harry Corson Clark, Wilson Enos, Chas. Wyngate, George W. Leslie, Walter C. Bellows, Tyrone Powers, F. C. Thompson, H. S. Duffield, George Bosworth, Thos. Phillips, Maxine Elliott, Blanche L. Bates, Mrs. F. M. Bates, Hope Ross, Phosa McAllister, Margaret Craven, Lansing Rowan and Gertrude Elliott.

G. E. Moulton, of the National Trio, died at New York.

Adelaide Herrmann danced with Prof. Herrmann's Co.

The cast of "The Rivals" Co. included Henry V. Donnelly, Willie Collier, Dan Daly, Otis Harlan, Andrew Mack, John C. Rice, Mark Sullivan, Marie Dressler, Ada Lewis and Mollie Fuller.

"In Gay New York" was produced at the Casino, New York, with Virginia Earle, Jeanette Bageard, Lillian Swain, Sylvia Thorpe, Madge Lessing, Julius Steger, Walter Jones, John Keefe, David Warfield, Richard Carle and Frank Daniels in the cast.

Rialto Rattles

WAS IT THE PRINTER'S FAULT?

That "The Cameo Girl" was printed as the Canweo Girls?

JUST A LINE

Would it be correct to refer to the gold and silver piscatorial species as "Poor Fish?"

THAT

"Shuffle Along," the colored show at the Sixty-third Street Theatre, is doing a wonderful business, is no "dark secret."

IF

Hassard Short uses black velvet to represent a new moon, as in the Santley Sawyer act, how would he figure out an eclipse?

AFTER LOOKING

At the advertising signs at the Palace for some time, we have often wondered whether Walter Kingsley has ever read the works of Tody Hamilton.

IF

They ever make a talking picture that you can stand on a bureau, we know a lot of traveling salesmen who will never have their wives photographed.

SOME ACTORS

Who have new productions in preparation for next season have hired a boat for rehearsals and announced their intention of inviting the agents out to sea.

A GOOD POINT

For actors to remember is that there is considerable difference between "The Importance of Being Ernest" and the earnestness of trying to be important.

SOME

Facetious citizens of Hempstead, in referring to an entertainment that was raided recently, said that the show was so "warm" it's no wonder that they held it in the firehouse.

WHY DOESN'T

Some enterprising agent looking for a new act for next season "frame" the "House of David Band" with the "Seven Sutherland Sisters" and then invite Sully to review the act.

A JUST CLAIM

The assistant who helps Horace Goldin in the new illusion, that of sawing a man in two, has complained that Goldin engaged him for weekstands and that now he is compelled to play the split time.

ONE ON AARON HOFFMAN

"Frisco," whose stuttering proclivities are well known, paid Aaron Hoffman to write a ten-minute monologue.

After using it a couple of times, the eccentric dancer went out and sold half of it.

UNUSUAL

On the Long Island circuit where they play "shifted" stands, and a trained seal is carried in one hand and a bundle of fish in the other, there was discovered by the stage hands in one of the theatres a small trunk.

"Hm," said he to the lone pianist at rehearsal, "we're goin' to have a tab today!"

PROBLEMATIC

Van Hoven, the mad magician, and Gus Sun had dinner together at Dayton recently, at which time was discussed the point as to whether Van Hoven managed to get more advertising out of Sun Circuit, or Gus Sun had received more notoriety from Van Hoven. Just how the argument ended is uncertain, nor is it recorded who paid the check—at any rate, Van Hoven finished the week without being canceled, a new sensation for Van on the Sun time.

MELODY LANE

MUSIC MEN TO GET FORTUNE UNDER TERMS OF NEW LAW

**Canada Passes Act Providing for Payment of Two Cent Royalty
on All Roll and Record Reproductions—Annual
Amount Estimated at \$200,000**

A fortune, estimated at from \$180,000 to \$250,000 per year, is to be derived by United States music publishers, composers and authors by the terms of the new Canadian copyright bill, which passed last week.

The bill was introduced in the House of Commons months ago, but was referred to a committee, where it remained almost forgotten until a few weeks ago, when it was brought out, read and passed. The big feature of interest to music men is the mechanical clause which provides for the payment of a two-cent royalty on all records, rolls and other mechanical reproductions of copyrighted compositions.

The mechanical clause, but one of many of advantage to citizens of the United States, was bitterly opposed and for a time it looked as though it would be entirely eliminated. When it was found that some mechanical royalty clause was absolutely necessary, an attempt was made to reduce it to one cent, but this was also unsuccessful, and the original two-cent clause went through as a part of the bill. According to the opponents of the mechanical instrument clause when it becomes effective, royalties in excess of \$180,000 will be earned by copyright owners, and 90 per cent. of this amount will go to the United States.

According to statements made when the bill was under discussion, there exists in the Dominion of Canada an enormous demand for phonograph records, rolls and all forms of music.

MUSIC BOX TO OPEN IN SEPT.

The Music Box, Sam H. Harris and Irving Berlin's new theatre, will open early in September with a musical piece called Berlin's "Music Box Revue."

Hazzard Short has been engaged as general stage director for the new theatre and he will introduce a number of novelties in the scenic and stage lighting line. Mr. Short will stage the productions and all the scenery and costumes will be designed and made under his direction.

Berlin, who will write the first revue, will doubtless write all productions which will be seen at the little playhouse for a period of years.

The cast for the new revue has not as yet been engaged, but it is reported that Ethel Levy will head it.

TRIANGLE HAS NEW ONE

"I Didn't Start in to Love You, Until You Stopped Loving Me," by Bob Schafer, Sam Coslow and Jimmy Durante, will be featured in George White's "Scandals" by Aunt Jemima and her jazz band. It is a fox trot ballad of exceptional merit and being taken up by scores of acts. Al Bernard will record it for the leading phonograph companies.

The Triangle Music Co. publish the number.

"MON HOMME" IN "FOLLIES"

"Mon Homme," the big French song success, is to be the big vocal feature in the new "Ziegfeld Follies." Fanny Brice is to sing the number, which is to be lavishly staged and mounted. Ziegfeld has the exclusive rights to the number.

JACK GLOGAU TO MARRY

Jack Glogau, manager of Fred Fisher's mechanical department, announces that he is to join the ranks of the bachelors June 19. Miss May Levy is the girl.

The Columbia Company of Toronto, the statement continued, employs over six hundred men and has a \$3,000,000 investment in the Dominion; The Berliner-Gramophone Company, with five branches, has a \$4,000,000 investment, while the Brunswick-Balk-Collander Company has \$1,000,000 invested in its record business in that country. The payment of this vast amount to United States copyright holders will, the bill's enemies declared, drive the mechanical concerns out of the business entirely.

Payment of this large sum of money annually to the United States is not desirable, said one of the speakers attacking the mechanical instrument clause.

Its passage is a big victory for citizens of the United States, as the Canadian mechanical royalty matter has long been a sore subject with music men. Canada for years has been a great field for the selling of records and rolls. This big sale, the great majority of which was reproductions of United States copyrighted numbers, never brought a penny of revenue to the copyright holders, due to the fact that there was no reciprocal clause in the Canadian laws.

By the new law's terms, Canadian writers and publishers also will derive great benefit, as they in turn will receive royalties from American mechanical reproductions as well as from their own. The act will come into force on a day to be fixed by proclamation of the Governor in Council.

SONGWRITER'S WIFE SUES

The affections of Herb Stoddard, song writer, are the basis for a \$100,000 suit commenced last week against Frances White by Mrs. Dorothy Stoddard. Frances White is charged by Mrs. Stoddard with alienating her husband's love.

Herb Stoddard wrote several songs that Miss White sang in "Tickle Me" and "Jimmy." Last Fall is said to have been the time when the song writer was led astray, but Mrs. Stoddard didn't know about the romance until a few weeks ago. She immediately commenced action against him, and then gave way to a nervous breakdown.

It is reported that Stoddard is anxious to be allowed to return to the straight and narrow path that every faithful husband should tread, but his wife refuses to discuss the matter.

The Stoddards have one child, seventeen months old. They have been married four years.

BACON OPERETTA NAMED

"Tahoe," a new romantic operetta, has been written by Frank Bacon, star and author of "Lightnin'" in collaboration with Milt Hagen and Joe McKierhan, and is to be produced next season. The three will write the libretto and lyrics and Norman Spencer will write the music. All four are Californians and they have chosen a Californian subject for the play.

AL COOK ON VACATION

Al Cook, professional manager of Wm. Witmark & Sons, is taking a two weeks' vacation. Billy Fagan is attending to Cook's duties while he is away.

MILLS GETS "FASCINATION"

Jack Mills has taken over the new song "Fascination," by Al Sherman, John Hoffman, and Sam Costow.

BLAMES PRICES FOR SLUMP

A letter signed "Old Timer," was received early this week by practically the entire list of local music publishers as well as those in other lines closely related to the industry.

The letter, a lengthy one, covers the entire music publishing situation at present, publishing, wholesaling and retailing, and has as its main thought the idea that the present dullness which exists in the music business is due to the existing price on published numbers.

Considerable discussion regarding the communication was held among music men this week, the majority saying that while there was matters of interest in the letter, it by no means solved the question of which is to be done to improve sales and general conditions.

In part the letter said:

A big buyer of the syndicate stores hit the nail on the "Ivory" when he wrote the publishers to this effect: "Do you think the public are fools enough to pay you 30c or even 25c for your 10c music? Don't you see the handwriting on the wall? If not, stop, look, listen and read before the music business goes to the dogs." He should have said, now that is has gone to the dogs, not before it goes, for it has already gone. If you don't believe it ask any of the jobbers or any of the publishers.

You can bet your life the public won't pay 30c or even 25c for 10c music, and they never will, and the sooner the publishers wake up to the fact the quicker they will stop losing their shirts, pants, shoes, collars and neckties.

When my brother publishers put the nail in Woolworth's music coffin, they buried themselves likewise. He could stand cutting out his music departments, but they couldn't. Do they miss his daily orders and his weekly checks? Oh, boy, you bet they do, and the sooner they come to an understanding with Mr. Woolworth and get those music departments open again, the better it will be for them.

They will come to it eventually, mark my words, so why wait and go broke waiting? Now is the time to get back into the fold. The price of paper, labor, plates and fancy salaries and other things are coming down. They are down, they are going down lower. When the boys put the price of their publications up to 15c and 18c, it was necessary—now it isn't. Cut out the enormous overhead, do away with these d—f— branch offices; nine out of ten of them are "Lines." They always were and always will be; cut down your overhead, stop paying pianists and pluggers bank president's salaries. They will come down, and if they don't, just fire them, let them go hungry for a month or two, then see them eat out of your hand.

This is the day of big volume. Sell a million, sell 'em quick; let the profit be small; make the turn over rapid. Quick sales, small profits, but big sales. Mr. Wrigley is a multi-millionaire on a 5c luxury. Mr. Ford made a million on his Tin Lizzies at, we will say \$50 profit per car. The answer is, he sells a thousand cars at \$50 per profit against the other guy who sells 50 at \$200 profit. Which is the gainer—Ford or the other fellow?

Don't forget that overhead. If yours is ten thousand a month and you do twenty thousand dollars worth of business, you could do fifty thousand dollars worth of business with that same overhead of ten thousand a month.

Am I not right? Sure I am. You'll agree with me some day, gentle reader and brother publishers, even if you don't know now, but don't wait too long or you won't be here to agree with me or dispute my statements or do anything else.

This letter is not a plug or propaganda for Woolworth. I don't imagine he gives a Tinker's d— whether 10c music comes back or not. I haven't asked him and he should worry. It's the publishers who are

doing the worrying now and before the snow flies, some of us who have jet black hair now, will see it turn white over worry for believe me this is going to be some Summer.

Let the public pay 40c for the production numbers; let them pay 40c for the songs that are worth 40c, and they will pay, but they won't pay 40c for 10c music. You may think you can educate them up to 25c, but you can't and the sooner you realize this the more money you'll save and the sooner you will stop your losses, for if you are not having big losses these days you're the exception rather than the rule. When 10c music was in full swing your place was humming, you had trouble keeping your hits in stock, printers were working overtime trying to supply the demand, then the paper men decided to give you a slam, so they put the price of paper up from 5c to 20c per pound. They made a bunch of money then, but they are going to lose all they made and more too, if the present demand for paper continues at low ebb and, comparatively speaking, it is at low ebb now, and the answer is paper is coming down monthly and it hasn't reached bed rock yet, and why, because the demand has decreased and there is now an oversupply, and if the paper men don't put it down he will lose his market just as the publisher, with his 25c for 10c music is killing the demand for it. That's logical, isn't it?

The demand governs the price. If the necessities of life are on the downward trend you can bet the luxuries will have to follow suit, and music records and rolls are luxuries. Let the M. P. P. A. take up this matter of 10c music and discuss it pro and con. Let the publishers put the knife in their enormous overhead, cut this overhead 50 per cent, then reduce the 25c music to its proper price level of 10c retail and you will see the business take a spurt that will surprise you. Get the 10c syndicates all going, including Woolworth on 10c music once more, and the business will experience a "revival" that will make things hum as they hummed two or three years ago. Let the publishers give this matter their serious consideration and if they come to the right conclusion, they will find that not only will the music business come back, but records, rolls, and all things closely allied with the music business will experience a wonderful revival.

AN OLD TIMER.

MANY TITLES CONFLICT

Scores of song titles that conflict are being weekly submitted to the Registry Bureau of the M. P. P. A. that closely resemble some numbers already registered.

From the great number received it almost appears that the supply of song titles has become exhausted. The Registry Bureau now has on file over three thousand titles received in the past two years.

COLUMBIA PASSES DIVIDEND

At a meeting last week of the directors of the Columbia Graphophone Company, action was deferred on the quarterly dividend of 13 1/4 per cent due on the preferred shares.

This was done in view of present business conditions, which are affecting operations of the company.

MILLS HAS "N.V.A." SONG

Sid Caine, Billy Glason and Jimmie McHugh have written a song called "Clowning At the N. V. A." dedicated to the Tommy Gordon Tuesday Nights at the National Vaudeville Artists' Club. Jack Mills, Inc., is printing the number, which will be distributed free to N. V. A. members.

ALLAN TO REPRESENT GILBERT

Allan & Co., the Sydney, Australia, music house, will represent the Wolfe Gilbert catalog in that country.

June 8, 1921

THE NEW YORK CLIPPER

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Infield and Noblette play Rochester week of June 3rd.

Jay Raymond opens on the Sun time at Toledo, June 12th.

Helen Miller opens on the Sun time at Rochester, week of June 27th.

Gene and Myrtle Conroy open on the Sun time on July 4th at Buffalo.

Flo Hauser opens June 7 at Healy's, Boston; booked by Harry Walker.

The Cortez Sisters open on the Gus Sun time at Toledo, week of June 26th.

Lady Alice's Pets have been routed for next season; direction of Bill Lykens.

Paul O'Neil injured his knee last week and is now walking about with a cane.

Mr. and Mrs. Bert Melbourne open on the Sun time at Lexington, Ky., June 9th.

Saul Leslie, brother of Lew, is now booking acts for the Fox and Loew circuits.

Primrose Caryll has replaced Gladys Miller in "The Cameo Girl" now playing in Boston.

Jack Cook has been booked by Lillian Bradley to play the Parkway Palace, Brooklyn.

Ward and Gary have been routed over Gus Sun circuit opening at Toledo week of June 19th.

Wilson and Kelly have been routed over the Gus Sun time starting July 14th at Rochester.

Ellis and Allen troupe open on the Sun time week of June 19th-June 26th at Toledo, Ohio.

Laura and Billy Dreyer have been booked to appear at the Palace, New York, week of July 11th.

The Wilson Sisters, dancers, have been booked for the Stanley Theatre for a run, by Lillian Bradley.

Lillian Bradley left New York for a trip to Atlantic City to be gone until Friday of this week.

Laurel Lee will return to New York next week after an absence of a year on the Orpheum circuit.

Ed Avolo, of the "Musical Avolos," has opened a garage at Greenwood Lake, New York, for the summer.

Frank Farnum, who closed recently on the Ziegfeld Roof, will shortly be seen in a new act in vaudeville.

Robbins, who has been doing his unusual act in vaudeville, sailed for Europe June 4 on a short vacation trip.

May Andrews has been placed as a partner with Harry Gale in a vaudeville act to be produced shortly.

The Sage Sisters have been booked by Harry Walker for "Beach Brevities Revue" at Wilmington, North Carolina.

Chief Little Elk opens at Rochester last half of week June 27th and has a route to follow over the Sun time.

Arthur Miles joined the cast of "The Gold-Diggers" last week and is also acting as stage-manager for the piece.

Lady Helen Montagu, daughter of Lord Montagu of Beaulieu, will be seen in the "Greenwich Village Follies of 1921."

Long and Short have been booked by Eddie Fredriks for Buffalo next week and have Detroit and Cleveland to follow.

Esther Irwin Wood, last heard at Reisenweber's, opened this week at Healy's, Boston; booked by the Walker Exchange.

ABOUT YOU! AND YOU!! AND YOU!!!

Lulu Winters and Patricia Carr have been booked by Adele La Luce, through Lillian Bradley, for "The Shadow Dance."

Gwen Nelson, "the Australian Crawler," has been placed by Lillian Bradley with Jack Haskell as a partner for a vaudeville act.

Henry and Lazelle, who formerly were at Churchill's, New York, open June 4 at Healy's, Boston; placed by Harry Walker.

The Ziras are taking a few weeks' vacation prior to opening on the Sun circuit of parks; Eddie Fredriks is doing the booking.

Corrine, Himber and Natalie, Odette Marson and the Tip Top Four are appearing on the Walton Roof in Philadelphia this week.

"Dixieland" closes next Sunday at the Folies Bergere, New York, and opens the following Wednesday at the La Marne, Atlantic City.

The Dallas Five close at the Kenmore, Albany, June 6th and will open in New England the following week; direction of Harry Walker.

Larry Harkins and his Melody Monarchs have completed a tour of the Fox time and open for Keith's at the Davis, in Pittsburgh this week.

Harry O'Dowd will leave for his home in Massachusetts during the latter part of this week to spend a brief vacation with his mother.

Egan and Egan are spending a vacation at Revere Beach, and at the same time are preparing a new act for next season, written by Al Fox.

Margie Hartoin, the eleven-year-old dancer, will dance for the McCabe School entertainment at Wadleigh High School on Monday evening.

Lillian Thomas and Louise Latham have been booked by the Lillian Bradley Exchange for a new vaudeville act to be produced by Joe Woods.

Clare Carroll, who has returned to New York after ten weeks on the Keith Southern Circuit in her new single act, will open in New York this month.

Lee Tanton, formerly in vaudeville with Joan Sawyer, is now permanently located in Detroit, where he is giving public exhibitions and lessons in dancing.

Lillian Baker joined the cast of "Love Birds" at the Apollo, Monday night. Patsy Delaney and Tom Dingle introduced a new specialty dance the same night.

Marion Roberts and Mildred Marsh have been booked by Harry Walker for the Beach Revue at Wilmington, N. C., through the Lillian Bradley Exchange.

Dot Marcelle, formerly of "Dot Marcelle and Rag Pickers," opens with a new single June 13th on the Sun time and has a route to follow; booked by Eddie Fredriks.

Annie Hughes sailed recently for Paris to join James K. Hackett and his company who are playing an engagement at the invitation of the French government.

Frank Lawlor and Bartee Beaumont, who were formerly with "June Love," have been placed by James Devlin for one of the Dillingham forthcoming productions.

William P. Fahey, manager of Moss' Broadway, is recovering from some trouble with his throat which cause him to appear with a bandage for the past two weeks.

The Kennedy Trio, Alvia Barnes and a chorus of six girls will open in a new revue at South Beach, Staten Island, produced by Harry Walker and Nick Bergen.

Eugenie Koehn and Elaine Dale, late of the Japanese Revue, are now visiting their folks in Iowa and will return to New York with a new sister act next month.

N. W. Derr, manager of Keith's Riverside, has bought an apartment at 69 Twenty-eighth street in the new apartment colony at Jackson Heights, Borough of Queens.

Georgie Raft has just closed with "Jazzology" on the Poli time and has now in preparation a new act which he will present in combination with "Bunk" Fitzgerald.

Regie Alexander, who is with the "Timely Revue," has returned to New York after playing the Loew New England time and will be seen around the Loew New York houses.

Frances Roeder, whose musical tuition with the De Reskes was sponsored by Tim Sullivan, has been placed by James Devlin with Henry W. Savage for the part of Natalie, in the Merry Widow.

Corone Paynter, an American girl who played in the London production of "The League of Notions," has been engaged for the "Greenwich Village Follies of 1921" and will sail for New York shortly.

Beresford Lovett is rehearsing his comedy sketch "Find the Thief" following a change in the cast, Miss Bessie Bruce supplanting Edna May Spooner. They will re-open this week at a local house.

Esther Irwin Wood, Jean White, Delphia Daughin, Harry Jans and Max Strahn with a chorus of ten girls will open in New York in the near future in a new revue, written and produced by Harry Walker.

Phil Baker, Charles and Mollie King, Jimmie Hussey, Ralph Herz, Guiran and Marguerite, Fred Hillebrand, the Glorias, Dickinson and Deacon, and Jack Leonard appeared at the Winter Garden concert on Sunday.

Spencer Charters, who created the "hired man" role in "The Tavern," and who is now in Chicago with "The Meanest Man in the World," has been signed by Al Woods for the Bert Williams show, "A Pink Slip."

Jimmy Hussey, Phil Baker, Charles and Mollie King, Ralph Herz, Guiran and Marguerite, Fred Hillebrand, the Glorias, Dickinson and Deacon and Jack Leonard appeared at the Winter Garden concert on Sunday evening.

Bert Brennan, of Brennan and Murley, while playing in Sacramento, Cal., on the Loew time, beat a truck driver who kicked a small dog belonging to Brennan's wife; the truck driver was forced to go to the Emergency hospital for treatment.

Wayne Linton, who played the part of Horatius in Aphrodite and who is now appearing in vaudeville with Helen Ware in a sketch entitled "The Recoil," is going to Australia to star in American repertoire under the Williamson management.

Caro and Noll are booked to play Hoboken next week, after which they will play a few weeks around Boston and subsequent to which they will take a vacation for the Summer at New Haven, before going into a production in the Fall.

Jack De Winters, of De Winters and Rose, has just returned to New York from a tour of Australia and has started casting through Harry Walker's office for a new act to be produced shortly with an early opening arranged for the Orpheum time.

Nellie Eva arrived in this country from Australia recently.

Rosemary Pfaff has been engaged by Dillingham for a road company of "Tip Top."

Beulah Livingstone sails June 7th on the Mauretania for a three months' trip abroad.

John Charles Thomas will be starred in an operetta by Charles Dillingham next season.

Edward Sacsh became manager of Moss' Dyckman on Monday night, succeeding Thomas E. Gorman.

George White is having several new devices that he intends using in the new "Scandals" patented.

Bert and Dolly Pollard will appear in Chicago with the next edition of Ike Bloom's Midnite Frolics.

Ernest Truex will be seen in "Six Cylinder Love" when Sam H. Harris sends out the piece next season.

Jack Hodgdon, one of the bookers in the Keith offices, was married to Hannah Frank, a non-professional, June 1.

Ash and Hyams have been booked for the Majestic in Milwaukee next week with the State Lake, Chicago, to follow.

Henry Strummel, a lyric tenor of Chicago, has been engaged through T. Dwight Pepple for the new revue at Marigold Garden.

Billy and Billie Taylor, formerly with "On Fifth Avenue," opened in a new revue last week at the Marigold Garden in Chicago.

Grace Valentine is to have the leading role in "Mme. Milo," a play written by the Hattons, which the Shuberts will produce next season.

Frawley and Louise will leave for their home in San Diego, where they will spend the summer. They will return next season with a new act in one.

Alice Moriarity, sister of Pat Moriarity, was married last Tuesday at the church of the Holy Cross, to Richard Hickey, a non-professional.

Peggy Robbins, Edna Hodges, Frank Haldky and Bob Bolles, are all reported on the road to rapid recovery at the American Hospital in Chicago.

Belle Baker cancelled the Boro Park and Coliseum engagements last week due to illness. She is playing the Boro Park this week, and will appear at the Coliseum next week, having recovered.

Gladys and Sybil Fooshee, who are appearing in vaudeville with Ray Raymond and the Melody Charmers, have been signed by Ned Wayburn to be featured in a production next season. The girls will visit their home in Los Angeles during the summer, and will return to New York in time for rehearsals in August.

Georges Carpenter bought the first souvenirs programme for the Actor's Fidelity League benefit from Miss Marie Louise Walker, who played the lead in "The Acquittal," for \$100. M. Descamps, manager of the fighter, opened the bidding for the programme with \$50, but Carpenter immediately raised this to \$100 and was given the programme by Miss Walker.

De Vere and Sonntag have engaged for the cast of their musical fantasy, "Candy Town," Miss Billie Tourrell, Gerald Stottler, Tommy Baldwin, Jean Baldwin, Lillian Horton, Bobbie Landon, Alvera Rush, Robbie Fisher, Flandine Filling, and Earl Moser. Rehearsals have already been started by Herbert S. Frank, author of the book, lyrics, and music, and the act will soon make its debut in vaudeville.

VAUDEVILLE NEWS

GOLF TOURNAMENT STARTS

The Qualification Round of the first annual N. V. A. Golf Tournament for actors, agents and managers was held on Monday, June 6th, at the Garden City Country Club Links, in Nassau, Long Island. The complete scores for Monday, at 4:45 p. m. when last reports for that day were turned in, were as follows: James Harkins, 103; C. Freeborn, 118; Sarah Padden, 105; Bert Wheeler, 108; Francis X. Donegan, 109; Charles Irwin, 90; Lew Morton, 118; F. O'Donnell, 116; Jack Kennedy, 85; Tom Dingle, 117; H. Mason, 94; R. W. Snow, 143; James Dooley, 115; Jack Manion, 108; Lee Stewart, 98; Gordon Bostock, 92; Dan Hennessy, 112; George Whiting, 108; W. Mandel, 106; Harrison Green, 138; W. Craig, 121; Frederick Craig, 121; Frederick Melville, 114; W. Dooley, 105; F. Stafford, 114; Hal Beck, 106; Clark Brown, 114; Ed. E. Ford, 107; Len Hollister, 111; Charles H. O'Donnell, 142; R. Demarest, 109; Jack Martin, 99; S. M. Somers, 106; Charles Bierbaur, 121; Carl Lothrop, 108.

When these scores, which are for eighteen holes, were turned in, there were eighteen players who had not reached the eighteenth hole. Match games started yesterday, Tuesday. A complete score of all players and prizes awarded to the winners of the match will be found in next week's CLIPPER.

OPEN AIR SHOW IN BALTIMORE

BALTIMORE, June 6.—The open-air arena at the Liberty Heights Park was opened to the public on Saturday night with a program which the management calls "Circo-Variete." The arena has a large stage and seats 3,000.

Mirano's Aerial Torpedo, Clemens Belling and Company, of the Circus Schuman, in Copenhagen, Denmark, for the first time in America, and the Casting Campbells, aerialists, were on the bill.

PICTURES OUT OF JEFFERSON

There will be no motion pictures of any kind shown at Keith's Jefferson Theatre after June 13. According to Manager Marshall the patrons of the theatre go to a movie when they want to see one, and when they go to a vaudeville show it is a thing apart to them. From his observations the picture after the show is superfluous, hardly anyone remaining to see it. The last of the feature pictures booked for the theatre is Pola Negri in "Gypsy Blood," which will be shown next week.

PEPPLE TO DO FIFTEEN

CHICAGO, Ill., June 6.—T. Dwight Pepple is making extensive arrangements for producing of vaudeville attractions for next season. Mr. Pepple intends to produce fifteen vaudeville acts, containing from three to seven people each. He announces that he will not produce large acts, as it is quite difficult to book them hereabouts.

CHILD HARPIST A BIG HIT

SYRACUSE, June 6.—Anita Pearl Brookfield, a seven-year-old child, a harp soloist, appeared at Keith's Theatre here last week as the amateur feature of a kiddies' matinee. She has been playing less than two years and scored one of the hits of the big bill. A long-term concert tour contract has been offered the little girl, who plans to continue her studies before accepting.

PAUL MORTON BEHIND YEOMAN

SAN FRANCISCO, June 6.—Paul Morton came out second in the Spaulding tournament for the trophy to be awarded to the Orpheum actor making the best golf score in the next six months, by scoring a 104 on the Lincoln course. George Yeoman did the same course in 93 last week.

PROCTOR'S YONKERS TEAM PLAYS

The baseball team organized by the employees of F. F. Proctor's Theatre, Yonkers, will play the first game of its season against the N. V. A. team in Yonkers, June 12.

CLAIMS "SAWING" INFRINGES

Selbit, the European illusionist, has complained to the N. V. A. that Horace Goldin, the magician and illusionist, is infringing on an illusion known as "Sawing Through a Woman," claiming that the illusion was originated and first produced by himself at the Maskelyne Theatre, St. Georges Hall, London.

Goldin, in a communication to the N. V. A., states that he has been in possession of the idea since 1906 and that in 1917, during a visit to New Zealand, he disposed of the secret to two comedians to be produced in a revue. He furthermore asserts that he gave a drawing of the illusion in March, 1919, to John Ringling, of the Ringling Brothers Circus, in the presence of witnesses and that the illusion now being presented in this country was built in the shop of J. J. Shubert last November.

It is further stated by Goldin that in 1911, he produced an illusion in England called "Vivisection," in which he not only cut a body in two, but also removed the arms, legs and head, producing it for the first time at the Moss Empire, Fitchbury Park Theatre, and many other halls in England and also in Egypt, India, Malaya Straits, Java, Siam, China, Japan, Philippine Islands, Hawaiian Islands, Australia and South Africa.

In further substantiation of the claim that a variation of the illusion has been performed before, Goldin has lithographs showing the trick printed by John Waddington, of Leeds, England.

Golden denies having seen the Selbit illusion or knowing whether it is the same as the one he is presenting, but states that if he finds out that Selbit is infringing on his illusion, he will do all in his power to prevent it.

PATRONS SELECTING BILL

BALTIMORE, Md., June 6.—M. Schanberger, manager of the Maryland Theatre, announced last week that he would allow the patrons of the theatre to choose their own bill for the week of July 4. A ballot box has been placed in the lobby and the patrons will drop in it slips with the names of their favorite acts. The bill for the week of July 4 will be made up as far as possible of the acts receiving the most votes. The contest closes June 21.

KEITH'S OPENS JUNE 18

ATLANTIC CITY, June 6.—B. F. Keith's Theatre here will open Saturday night, June 18, for its annual summer season under the direction of Harry T. Jordan, who will have George M. Young of Philadelphia as his assistant. Howard S. Phillips will be the resident house manager.

Two shows will be given daily as well as one concert performance on Sundays.

REDDING IN "DREAMVILLE"

Edwin Redding, who did an act known as "Prosperity" for the past five years, will open shortly in a new act which he is writing in conjunction with Howard J. Green, to be known as "Dreamville." He will be supported by Eva Redding. Redding and Green will also produce a new act to be known as "Twilight Town," and the "Prosperity" act with a new cast.

CHAS. DALY IN NEW YORK

Charles Daly, of Daly and Healy, arrived in New York last week with Mrs. Daly, on the S.S. *Olympic*, for his first visit here in five years. Daly, who has been appearing in England, will return after staying in America for eight weeks.

AL K. HALL IN VAUDEVILLE

Al K. Hall, late star of the "Sporting Widow," and for years in burlesque, will appear this week at Proctor's Fifth Avenue Theatre.

"FRISCO" IN NEW ACT

"Frisco" is to have a new act in rehearsal with Tot Quarters, Nick Bruecker and a Jazz band, which will be presented in vaudeville in the near future.

ORCHESTRA NEWS

GOLDMAN SEASON OPENS

The 1921 season of free park concerts opened Tuesday at noon when the Goldman Concert Band played in front of City Hall. The concert, one of eighteen arranged by the Columbia University Summer Concerts Committee, had as soloists Miss Helen Stover, soprano, and Ernest M. Williams, cornetist. The schedule for these concerts, which are supplementary to the regular park concerts, follows:

Manhattan—City Hall, June 7, noon; Central Park, June 18, 8 P. M.; Ellis Island, June 21; Central Park, June 30, 8 P. M.; Central Park, July 5, 8 P. M.; Central Park, July 14, 8 P. M.; Bellevue Hospital, July 19; Central Park, July 28, 8 P. M.; Central Park, August 2, 8 P. M.

The Bronx—Montefiore Home, June 14, 8 P. M.; Poe Park, June 28, 8 P. M.; Poe Park, July 12, 8 P. M.

Brooklyn—Prospect Park, June 9, 8 P. M.; Prospect Park, June 23, 8 P. M.; Prospect Park, July 7, 8 P. M.; Prospect Park, July 21, 8 P. M.; Prospect Park, July 26, 8 P. M.; Prospect Park, August 4, 8 P. M.

STUDENTS ORGANIZE ORCHESTRA

The first official concert of the Student Orchestra, which was recently assembled by the American Orchestral Society, Inc., will be given to-night, Wednesday, in the auditorium of the Washington Irving High School. Dirk Foch, director of the orchestra, will conduct.

The orchestra consists of high school students of the city. It was organized by Mrs. E. Harriman, with the purpose of fostering the development of native musical talent.

GIVE WIRELESS CONCERTS

The orchestra of the Citizens' Military Training Camp, which opens at Plattsburg, New York, on August 7, is giving daily wireless concerts between 8 p. m. and 11 p. m., which are heard by audiences in Delaware, New Jersey and New York. Applications are now being accepted for attendance at the camp, and should be addressed to the Recruiting Adjutant, 2nd Corps Area, Governor's Island, N. Y.

ORCHESTRA AT CHAUTAUQUA

Beginning with July 11, the New York Symphony Orchestra will start a season of six weeks at Chautauqua, New York. The orchestra will give five concerts a week at the Amphitheatre. The programmes will be arranged to include two symphonies, one popular, one choral, and one "for young people," each week.

HERMAN FORMING NEW ONES

Al Herman is organizing an orchestra to feature Johnny Black, who wrote "Dardenella." Each member of the orchestra will sing and play several instruments.

He is also organizing a ladies' jazz with Grace and Ruth Brewer as a nucleus. Each member of this orchestra will sing, too.

DIXIELAND BAND AT ATLANTIC CITY

The Dixieland Jazz Band, that has been playing at the Follies Bergere for the past eight months, left for Atlantic City to fill a Summer engagement at one of the resorts there.

MEYERS PLACES THREE

George Meyers, the cornetist, who played in George White's "Scandals," has placed three orchestras recently in well known Summer resorts. He expects to go into the business on a large scale in the fall.

MANNY AKST AT PALACE

E. Manny Akst, who has been a member of the orchestra at the Empire, Brooklyn, as first cornet, now occupies that position at the Palace, New York.

SYMPHONATORS AT HOLLY ARMS

Al Herman's "Symphonators," a new jazz outfit, opened for the summer at the Holly Arms, Hewlett, L. I.

CONCERT IN AEROPLANE

HAVANA, Cuba, June 6.—A concert from an aeroplane was given here recently over the Prado by Director Max Dolin and his orchestra. The members of the orchestra rose in aircraft and played martial music for the crowd which had gathered in Maceo Park to hear them. Those who participated with Director Dolin were: Bert Ralton, Vic King, Abe Reinblum, Fred Saatman, Eddie Frizell, Jack Breiser and A. L. Moller. The plane from which the concert was given seated eleven.

SALOWEY AT REISENWEBERS

Harry Salowey, new musical director of Reisenweber's, has a record of having played in some of the most noted cafes and hotels in the country. Starting at the old Rector's, he has lead the orchestras of the Cafe De Paris, the New Willard Hotel in Washington; Traymore, Atlantic City, and Walton Roof in Philadelphia.

PLAYED SHOW 2,000 TIMES

Jack Ayre, musical director of the Dumbells, the organization of Canadian soldiers who are presenting "Biff Bing Bang" at the Ambassador, hasn't missed a performance since the company started in France in 1916. He has directed over 2,000 performances for the company.

HYLAN'S CONCERTS OPEN

The Mayor Hylan People's Concerts for the Summer opened Monday afternoon at 4 o'clock in the hall of the College of the City of New York, Convent Avenue and 139th street. Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., was among those who played.

ORCHESTRA TO HOLD BALL

The annual entertainment and ball of the Capitol Theatre orchestra, of which Erno Rapee is conductor, will take place at the Astor Hotel Saturday evening, June 11. Twenty artists will supply the entertainment of the evening. Leon Errol will be master of ceremonies.

THE "POPS" OPEN

BOSTON, June 4.—The "Pops" concerts opened Tuesday night in Symphony Hall, with prices ranging from twenty-five cents to one dollar. Agide Jacchia is the conductor of the orchestra of eighty players. Popular programs will be given every night and refreshments will be served.

PANTAGES IN CHICAGO

CHICAGO, Ill., June 5.—Alexander Pantages has been a Chicago visitor for the past week. He is making his headquarters at his Chicago offices in the North American building. He intends to return to the Pacific Coast late this month.

OLYMPIC CHANGES POLICY

The Olympic Theatre in Buffalo, N. Y., has changed their policy from straight vaudeville to motion pictures and vaudeville. The first feature picture to be shown will be "Good Women," a Robert-Son-Cole production directed by Gasnier.

YANKOWITZ IN BALTIMORE

Dan Yankowitz, late orchestra leader of the Bellevue-Stratford, Philadelphia, has gone to Baltimore to fulfill a summer engagement at the Hotel Belvedere, in a similar capacity.

WADSWORTH FORMING ORCHESTRA

Wheeler Wadsworth, saxophone player, is recruiting an orchestra of well-known musicians to play at one of the leading theatres. They will be under the management of Bert Earl.

HOWARD AND CLARK HAVE BABY

Joseph E. Howard and Mrs. Howard, who is professionally known as Ethelyn Clark, became the parents of a baby girl last Wednesday.

June 8, 1921

THE NEW YORK CLIPPER

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DRAMATIC and MUSICAL

"SNAPSHOTS OF 1921"
FIRST SUMMER REVIEW
IS CLEAN AND BRIGHT

"SNAPSHOTS OF 1921." A revue in three acts and eighteen scenes. Produced at the Selwyn Theatre, Thursday, June 2.

PRINCIPALS.

Jean White, Lulu McConnell, Alan Edwards, Grant Simpson, Joe Torpy, Bill Little, Lew Fields, Phil White, Bertha Donn, Delyle Alda, De Wolf Hopper, Ruth White, Ernest Lambert, George McKay, Louise Kelley, Lucretia Craig, Kay MacCausland, Ruth White, China Robbins, Carl Hyson, Nora Bayes, Lew Fields.

The first of the Summer revues arrived at the Selwyn Theatre in the form of "Snapshots of 1921," an unusually clever assortment of satire and burlesque on current dramatic styles which were done in a manner far above the average. Lew Fields, Nora Bayes and DeWolf Hopper were the principal entertainers. Lulu McConnell and George McKay lent valiant aid, and helped to wield the slapstick to a better effect than Broadway has witnessed for some time. Gilda Gray danced and shimmied with her accustomed technique; Ruth Hale and Ruth White also danced an attractive number. Belle McEwan sang two good songs, and Delyle Alda and Ernest Lambert did their bit in supporting the principals.

The result is that Broadwayites as well as the "Southern Buyer," who will soon be with us, will be delighted with the piece, and their brain will not be taxed the least for the seeing.

Parts of "Piccadilly to Broadway," a musical piece presented on tour by E. Ray Goetz some time ago, crops up during the performance as well as other parts by the same author, Glen MacDonough. Other names on the program who were responsible for doings were James Montgomery Flagg, Miss Frances Nordstrom and H. I. Phillips. Mr. Flagg has written a travesty on a triangle that is made vastly amusing by the presence of Mr. Fields as a woolly westerner; Mr. Phillips contributed an undeniably comic travesty on "Clair de Lune," which was the hit of the evening, though possibly a trifle vulgar. Miss Nordstrom paid her respects to the detective drama in syncopated time, and was responsible for at least two clever parodies, and, of course, Mr. MacDonough pops up now and then throughout the evening. Lew Fields, in addition to the Western bit, provides merriment as the proprietor of a hat shop, as an unruly child, and what not; Lulu McConnell is a commedienne of the Trixie Friganza type, and with George McKay, provides one of the most hilarious scenes when they put up a collapsible bungalow. It is she who does all the work, even to lifting the bricks to the roof, and McKay urging her to lift with care, bids her "Remember your operation," which is one of the unforgettable lines of the evening.

"Clara Da Loon" was undoubtedly the star of the five features. Mr. Hopper was an admirable Simplane. Nora Bayes was the Queen, who answers the query, "What are you here for?" with "Five dollars a ticket." Mr. H. I. Phillips came to the fore as a prime parodist. Miss Bayes, in blonde hair, did not insist upon occupying the stage too long, sang love ditties to Alan Edwards, figuring in the other travesties as well as "Clara De Loon."

"The Children's Hour in a Modern Nursery," seems to have been suggested by "Nice People." Miss McConnell gives Lew Fields conspicuous support in this piece.

"The American Conception of an English Triangle," by Mr. Flagg, was capital, as was "The English Conception on an American Triangle," by John Hastings Turner. On the whole, though "Snapshots of 1921" is a Summer show, it bids fair to stay much longer, for it smacks of all the other three seasons as well.

"THE CLOISTER," NEW GUILD PLAY, GIVEN FOR SUBSCRIBERS

"THE CLOISTER." A drama in four acts translated by Osman Edwards from the French of Emile Verhaeren and presented by the Theatre Guild at the Garrick Theatre on Sunday, June 6, 1921. Directed by Emanuel Reicher.

CAST

Dom Balthazar.....George Renavent Father Thomas.....Frank Reicher Dom Militien.....Erskine Sanford Dom Mark.....Brandon Peters Theodore.....Edgar Stehli Idesbald.....Henry Travers The Prior.....Albert Perry First Monk.....Philip Wood Second Monk.....George H. Prenger Third Monk.....Walton Butterfield Fourth Monk.....William Franklin Other Monks.....Gerald Stopp, John Crump, Lawrence B. Chrow, and Robert Babcock.

Gloomy and oppressive throughout, with the sombre atmosphere accentuated by the settings and costumes of Sheldon K. Viele, is "The Cloister," by Emile Verhaeren, which the Theatre Guild gave Sunday in two performances for subscribers. The play has been translated into rhymed verse, excessively slow and deliberate, except in the final scene, when Dom Balthazar, played by George Renavent, bursts into a frenzied confession of murder.

It is said that the play was written by Verhaeren after spending several months in a convent, during which he observed that monks, like other men, gave way to their weakness in spite of their religious fervor. It tells of the jealousies of two monks who aspire to succeed the aged prior. The natures of the two leading characters, Father Thomas, who is ambitious and unscrupulous, and Dom Balthazar, a humbly devout and simple monk, are revealed by the conflict for the priorship.

Having heard the confession of a murderer and counselled him to confess his sins to the authorities, Dom Balthazar is in turn wrung by his conscience into confessing the murder of his father, ten years before. Absolved by the prior, Dom Balthazar, in a frenzy of proud humility, confesses his crime to his colleagues and to the world at large. The fall of the curtain shows him cast out into the world to suffer the punishments prescribed by the laws of man.

George Renavent in the role of Dom Balthazar made vivid the false humility and the frenzied pride of the once humble monk. At times, however, his performance dragged; and his speech was blurred throughout. Frank Reicher as Father Thomas redeemed whatever other failings the acting of the others presented. He gave power and subtlety to the character of the scheming and unscrupulous monk. The rest of the acting presented no features worthy of approbation.

"MISS LULU BETT" STAYS ON

"Miss Lulu Bett" did not close at the Belmont Theatre last Saturday, as previously announced, but is being continued for several weeks more, owing to business improving greatly as a result of the announcement that the play won the \$1,000 prize awarded by Joseph Pulitzer as the best American play of the year. Zona Gale, who wrote the play, received the prize. The original cast remains with the show, with the exception of the part of Dwight Deacon, which is now being played by John Thorne.

PLAYCRAFT PIECE NAMED

Playcraft Productions, recently organized, with Harold Orlob, the composer, as president, will enter the producing field with "Lillies of the Field," a comedy-drama by William Hurlbut. Others in the cast will be Miss Alison Skipworth, Miss Josephine Drake and Miss Evelyn Duncan.

"GOLD," O'NEIL'S NEW PLAY INTERESTING BUT FROM WRITERS BEST

"GOLD," a play in four acts, by Eugene G. O'Neil. Produced by John D. Williams at the Frazee Theatre, Thursday night, June 2.

CAST

Abel.....Ashley Buck Butler.....George Marion Captain Isaiah Bartlett.....Willard Mack Silas Horne.....J. Fred Holloway Ben Cates.....Charles D. Brown Jimmy Kanaka.....T. Tamamoto Mrs. Bartlett.....Katherine Grey Sue Bartlett.....Geraldine O'Brien Danny Drew.....Charles Francis Nat Bartlett.....E. J. Ballantine Doctor Berry.....Scott Cooper

With the arrival at the Frazee Theatre of Eugene O'Neil's "Gold" there comes a gloomy drama of the sea—O'Neil to the core, full of the horror of blood, the curse of gold and remorse, with all the old-time melodrama attached, a reminder of the "ten, twenty, thirty" days, though it is disguised with the O'Neil vocabulary and art. One of the acts, the fourth, has been seen before by theatregoers who frequented Macdougal street in seasons past. "Where the Cross is Made" was the title of it then; now elaborated into a four-act play, with variations, of course.

Willard Mack in the leading role as the treasure-crazed sea captain, who is able by his frenzy to make his son share his delusions for a moment. Even to the extent of seeing a dead ship sail home to port and bears upon the stairs the tread of the sailors carrying the chest of gold and jewels. Which is the most striking scene of the play. Most of the rest of the piece seems to be in preparation for this and another audacious scene. Mr. Mack does well in the crazed sea captain role, giving a really exceptional performance.

The story gets its start when Captain Bartlett is shipwrecked with his crew of four sailors and a cabin boy on a barren island in the Malay Archipelago, and they discover a chest of gold. Which is at least one thing that the Archipelago is good for. Influenced by the declaration of a much abused cook that the chest contains nothing but iron and junk, and fearing that the shiftless creature and the cabin boy, as they are about to be rescued, will steal back and dig up the treasure for the place where the skipper and his three henchmen have hid it, the captain does nothing to prevent the Kanaka boy Jimmy from knifing them both in the general madness that prevails on the desert.

The rest of the four acts deal with the captain's efforts after his return to his home to navigate a ship back to the island, ostensibly as a trading venture. His wife opposes the expedition when the guilty secret of the death of the two slaves from him, and his son's strong desire to sail with him, though he is equally determined that the son shall not go with him, is coupled with his frenzy into which his character changes. His wife dies of grief over the change in him, and his daughter outwits him by sending her lover away in charge of the expedition. The captain begins to deny his guilt, and presently goes mad—in company with his son—waiting for a ship that never came.

The last act, which is laid in the captain's cabin-like garret, is the most sustaining of the acts. This is nearer to the original one-act play, out of which grew the other three acts. Large chunks of gloom are thrown at the audience now and then, and it may be liked by those who relish suffering being done by others.

The rest of the cast are not too well cast: George Marion is vividly present as the cook, who is murdered in the first act; E. J. Ballantine and Geraldine O'Brien do good work as the son and daughter.

"Gold" is not quite Eugene O'Neil's best, nevertheless it is much more interesting than the general run of plays.

"FOOLS ERRANT" SCORES

CLEVELAND, O., June 6.—The Shuberts presented Monday night, May 31, at the Hanna Theatre, "Fools Errant," a 4-act play by Louis E. Shipman, for the first time on any stage. Local critics acclaim the piece as an "instant hit." After the week here the play will be shelved for early opening in New York.

"Fools Errant" is the story of a man's self-sacrifice for the woman he loved. "Loved"—the past tense—is right because in the working out of the triangle the sacrificial male learns a new love. The new play is notable for the excellency of its lines. It is for intellectuals without being too talky or psychological. Mr. Shipman, who has written other successful dramas—"D'Arcy of the Guards," "On Parole" and "The Fountain of Youth"—has demonstrated in "Fools Errant" that there is a place on the American stage for a literary drama. The lines are pungent, often witty—and suggest Bernard Shaw.

An unusually fine company presents the play. It includes Charles Millward, Kathleen MacDonnell, Lucile Watson and Alexander Onslow.

"MELODY OF MONEY" OPENS

"The Melody of Money," a new American play by George H. Atkinson, was produced for the first time on any stage May 30, at the Stamford Theatre, Stamford. It is a play of contemporary interest showing how feminine frugality brings chaos into a home and disturbs the peace of a hitherto well run family circle. Leah Winslow, Mrs. Jacques Martin, Betty Alden, Robert Connell, Robert Brister and Richard Farrell have the leading roles. "The Melody of Money" is slated to come to Broadway the week of the thirteenth.

HARRIS TO DO "TURN IN THE ROAD"

ATLANTIC CITY, May 30.—"The Turn in the Road," a new comedy by A. E. Thomas, will be presented at the Apollo Theatre on June 6 by Sam. H. Harris, with Mary Ryan in the star role. Mr. Thomas is the author of "The Champion."

The cast of the piece includes Harry C. Browne, Percy Pollock, Neil Martin, Ruth Mero, Leon Cunningham, Blanche Fridicri, Kate Mayhew and Margaret Shackelford. Sam Forrest staged the play.

MARTHA HEDMAN MARRIES

Martha Hedman was married last week to Capt. Henry Arthur House, a non-professional, at Duluth, Minn., the home of the groom's parents. After the ceremony the couple left for New York. Miss Hedman said that she expected to visit her native city, Stockholm, in the course of their honeymoon.

AVERY HOPWOOD RETURNING

Avery Hopwood sails Saturday from Brest, France, on the *Aquitania*. While abroad he arranged for the production of "The Bat" and "The Gold Diggers" in London and Paris, and also helped with the French translation. He brings back a new comedy which Wagenhals and Kemper will produce.

BILLIE SHAW MATINEES THURSDAY

The Billie Shaw special matinees have again been changed and postponed, until Thursday, June 9, when they will begin at the Apollo Theatre. They were originally scheduled for the Times Square, to start on June 7, and then for the Selwyn.

SHUBERTS TO DO "THE DETOUR"

The Shuberts have accepted a new play, written by Owen Davis, entitled "The Detour," which they will present in Atlantic City early in July.

"WHIRL" OPENS JUNE 13

The new Winter Garden production, "The Whirl of New York," will open on Monday, June 13.

DROP IN AT OUR NEW OFFICE, 1658 BROADWAY

POSITIVE INNOVATION

FITS ALL ACTS

Lyric by
HAROLD G. FROST

IT MUST BE SOME ONE LIKE YOU

SUITABLE SONGS FOR ALL ACTS

TRY THIS UNUSUAL FOX-TROT BALLAD

Music by
CHARLEY STRAIGHT
and ROY BARGY

Moderato

Voice

Since I lost you I have been so lone - ly, — I need a pal, dear, — whose heart is true — If I can
Rec - ol - lec - tions bring me on - ly long - ing, — I'm sad and lone - ly, — what shall I do? — If I can

find a sym - pa - thet ic heart to love me, — It must be one — who's just like you.
ev - er find an - oth - er pal to woo, dear, — It must be one — who's just like you.

CHORUS

It must be some - one like you, — Someone with true eyes of blue; — I've seen the rest, dear, best, dear,
But I con - fess they can't com - pare with you. — It must be some - one like you. — Someone whose heart
will be true. — And with your smile, your style, to love me all the while, It must be some - one like you. — It must be you.

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GREATEST "MOTHER" SONG EVER WRITTEN

APPLAUSE WINNING WALTZ BALLAD

THERE'S ONLY ONE PAL AFTER ALL

Lyric by
HAROLD G. FROSTMusic by
F. HENRI KLICKMANN

Valse Andante

INTRO.

Voice

A pal in need is a pal in - deed, But there's on - ly one pal life can hold To
The years have flown like the pals I've known, And there's on - ly one thing left to do; —
share your schemes and beau - ti - ful dreams With a heart of pur - est gold.
jour - ney back to the rose covered shack And the pal who's al - ways true.

CHORUS

When the girl pal you knew makes you lonesome and blue, And your pathways are drifting a - part, — When the boy pal who'd
lend, and who'd stick to the end, On - ly causes an ache in your heart, — When the pal you tho't best changes just like the rest, Don't for -
get, when your dream castles fall, — God gave you one mother and nev - er an - oth - er, There's on - ly one pal after all. — When the all -

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A SMALL TOWN SONG WITH WORLD WIDE APPEAL

MAIN STREET | **SIGHING JUST FOR YOU**
NEW YORK CHICAGO
1658 BROADWAY GRAND OPERA HOUSE BLDG.

June 8, 1921

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THE NEW YORK CLIPPER

B. F. KEITH VAUDEVILLE EX.

NEW YORK CITY

Palace—Demarest & Collette—Ethel Barrymore & Co.—Harland Dixon & Girls—Royal Gascoigns—Jack Joyce—Horelick & Sarempa Sisters—McFarlane Sisters—Ruth Roye.

Riverside—Jack Kennedy & Co.—Hershel Henere—Tempest & Sunshine—Rae & Emma Dean—Frisco & Co.—Mary Haynes Co.—Elsie La Berger.

Alhambra—Chas. Harris & Co.—Geo. McFarlane—Lee Children—Whiting & Burt—Lillian Shaw.

Royal—Lillian Herline—Palo & Palet—Wm. Gaxton & Co.—Jack Osterman—Cameron Sisters.

Broadway—Greenlee & Drayton—Earl & Sunshine—Margaret Padula—Henry & Moore—May Wirth & Co.—Lane & Hendricks.

Hamilton (First Half)—Mabel Fonda Trio—Three Dennis Sisters—Al & Fannie Stedman. (Second Half)—McDevitt, Kelly & Quinn—Ethel McDouough—Eddie Ross.

Jefferson (First Half)—Lydia Barry—McDevitt, Kelly & Quinn—Eddie Ross. (Second Half)—Mabel Fonda Trio—Lillian Bernard—Al & Fannie Stedman.

Coliseum—Maria Lo—Frank Terry—Harry Watson, Jr.

Regent (First Half)—Edith Helena—Wm. Mandell & Co. (Second Half)—Lydia Barry.

Fordham (First Half)—Devoe & Statzer—Marshall Montgomery—Ethel McDouough—D. D. H.—Joe Howard's Revue. (Second Half)—Lorraine & Crawford—Maria Lo—Dolly Kay—Mel Klee—Wm. Mandell & Co.

BROOKLYN

Bushwick—Lou & Paul Murdock—Buzzell & Parker—Vivie Daly—Valerie, Berger & Co.—Arnold & Lambert—Creole Fashion Plate.

Orpheum—Three Bobs—Sig Frisco—Mabel Burke Co.—Patricola & Mason—Chic Sale—Kajiyama—Kitty Gordon & Co.—Jack Wilson Co.—La Dora & Beekman.

Flatbush—Anderson & Burt—Wm. Seabury Reve.

Boro Park (First Half)—Sully & Houghton—McFarland & Palace—Mel Klee. (Second Half)—Devoe & Statzer—Edith Helena—Marshall Montgomery—Kelly & Pollock—Willie Solar—They're Off.

Henderson's (Week of June 13)—Selbini & Grovini—Three Dennis Sisters—Pilcer & Douglas—Zuhn & Dries—Muldoon, Franklin & Rose—Lynn & Howland—F. Dobson & Co.—Patricola—Camille Trio.

Far Rockaway (First Half)—Wyatt's Lads & Lassies—Kelly & Pollock—Kramer & Boyle. (Second Half)—Sully & Houghton—D. D. H.—Joe Howard's Revue.

BALTIMORE

Harry Fox & Co.—Walsh & Edwards—Muller & Stanley—Burns Bros.—Arthur Miller & Girls.

BOSTON

Dillon & Parker—Frank Wilcox & Co.—Val & Ernie Stanton—Two Little Pals—Van Hovan—Bialto's Look.

CLEVELAND

Keith's Hippodrome—Felix & Fisher—Brent Hayes—Wm. Kent & Co.—Ruby Norton—Armon, Kalz & Co.—Watson Sisters—Martin & Moore.

DETROIT

Edith Clasper & Boys—Julius Tannen—Gordon's Circus—Bobby Bernard & Co.

JOHNSTOWN-PITTSBURGH

Majestic and Sheridan Square—Hank Panky.

PITTSBURGH-JOHNSTOWN

Sheridan Square and Majestic—Hite, Beflow & Co.—DeHaven & Nice—Lillian's Dogs.

PITTSBURGH

Davis—Josie O'Meers—Dotson—Franklin, Charles & Co.—Leo Beers—Bushman & Bayne—Bobbe & Nelson—Mile. Nana.

PORTLAND

Danse Fantasies—Leila Shaw & Co.—Beatrice Doan—Craig Campbell—The Kervilles—Kane & Herman.

PHILADELPHIA

Avey & O'Neill—Dave Roth—Hymack—Hobson & Beatty—Solly Ward & Co.—Evelyn DeLyons & Co.—Santley & Sawyer—Will Crutchfield.

PATERSON

Majestic—Bob Jarvis & Co.

QUEBEC

Little Josie—Hughes Duo—Redford & Winchester—Roy Harrah & Co.

SYRACUSE

Keith's—Edwards, Ormsby & Dougherty—Cornell, Leon & Zippy—Lewis & Norton—Ben Smith—Moonlight—Margaret Young—Sammy Lee & Lady Friends—Dancing Doriens.

WASHINGTON

La Biblianaria—Rome & Gault—Henry Santrey & Band—Ames & Winthrop—Lydell & Macey.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Alice Lloyd—Williams & Wolfus—Johnny Burke—Lola Adler & Co.—Tom Smith & Co.—Prosper & Moret—Murray Girls—Lucas & Inez.

State Lake—Franklyn, Ardell & Girls—Aileen Stanley—Jimmy Lucas & Co.—Chas. Olcott & Mary Ann—Murphy & White—Larry Comer—Four Gossips—Everest's Monkeys—Marguerite & Alvarez.

DENVER

Orpheum—El Rey Sisters—Blossom Seeley & Co.—Buddy Walton—“Fall of Eve”—The Mijaries—Joe Browning.

LOS ANGELES

Orpheum—Gigi & Vadie—Rae Samuels—Lew Dockstader—David Sapirstein—Norton & Glass—Sultan—Irene Franklyn—The Langdons—Curzon Sisters.

CAPT. ADAMS ODIVA AND SEALS
Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

VAUDEVILLE BILLS
For Next Week

MILWAUKEE

Palace—Hart Sisters—Bert & Betty Wheeler—Anderson & Graves—Ash & Hyams—The Volunteers—Nick Hufford—Watstika & Understudy—Joe Melvin.

OAKLAND

Orpheum—Singer's Midgets—Three Romanos—Butler & Parker—Connelly & Francis—Mantell & Co.—Sampson & Douglas—Fox & Sarno.

PORTLAND

Orpheum—Trixie Friganza—Matthews & Ayres—Bradley & Ardine—Rose Clare—“Summertime”—Van Horn & Inez—Homey Romaine.

SAN FRANCISCO

Orpheum—“On Fifth Avenue”—Francis Kennedy—Norton & Nicholson—Donovan & Lee—Frank Brown—Marmain Sisters & Schoole—Pielert & Scofield—June Elvidge.

SALT LAKE CITY

Orpheum—Hibbitt & Malle—Geo. Yeoman—Newell & Most—Winton Brothers.

SEATTLE

Orpheum—“Bubbles”—Melville & Rule—Ce Dora—Young & Wheeler—Wilfred Du Bois—Kinner & Reaney—Billy Miller & Girls.

VANCOUVER

Orpheum—“Trip to Hiltland”—Wilfred Clarke & Co.—Carl McCullough—Francis & Kennedy—Barry & Whitley—Max York's Dogs—The Rectors.

F. F. PROCTOR CIRCUIT

Week of June 4, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Al K. Hall Co.—Lane & Hendricks—The Fifers—Organce City Four—Sherwin Kelly—Herman Timberg—Bally Hoo Trio. (Second Half)—Leon Varvara—D. H. Wylie & Hartman.

125th St. (First Half)—Percival & Joel—Kinney & Shelby—Harry Price—Harry Breen—Boyle & Bennett. (Second Half)—Dage & Lillian—Four Casting Mellos.

55th St.—Miss Ioleen—Mason & Cole—Mario & Male—Walsh, Reed & Walsh—Lillian & Roth—Arthur Miller.

23d St. (First Half)—Briscoe & Rauh—Bernard & Garry—Hood & Arthur—Watts & Howley—Jas. Bradbury, Jr. (Second Half)—Vic Plant Co.—Lydia & Barry—Catherine Cameron—Devoe & Stater.

Yonkers (First Half)—Welch, Mealy & Montrose—Cutty & Nelson—Oklahoma Four—Laura & B. Dreyer—Joe Lester. (Second Half)—Miss Ioleen—Frank Johnson Co.—Breen Family—Perez & Marguerite—Wayne, Marshall & Candy.

ELIZABETH

(First Half)—Texas Duo—Martin & Hall—Huniford—Nelson—Waring—Sully & Mack—Martell & West. (Second Half)—Kola—Herman & Briscoe—Harry Price—Bobby Connely Co.—Marie Gasper.

MT. VERNON

(First Half)—Ford, Sheehan & Ford—Leon Varvara—Mary Hoynes—Wylie & Hartman—3 Bennett Sis.—Valerie Berger Co. (Second Half)—Percival & Joel—Bernard & Garry—Margaret Young—Henry Santrey & Band—Sherwin Kelly.

NEWARK

(First Half)—Lydie Barry—Zira Sis.—Sylvia Lloyd—Frazer & Vunce—Wilbur & Mansfield—Dave Harris. (Second Half)—Marie Lo Co.—Al K. Hall—Mary Haynes—Amaranth Sis.—The Fiers—Jack Kennedy Co.

SCHENECTADY

(First Half)—Ishikawa Bros.—Peggy Carhart—John W. Ransome Co.—Caitis Bros.—Reinhart, Murphy & Gibson. (Second Half)—Cornell, Leon & Zippy—Jay Regan Co.—Milton Pollock Co.—Ray & E. Dean—7 Bracks.

TROY

(First Half)—Joe DeLier—Goldie & Thorne—Frank Wilcox Co.—Arnold & Lambert—8 Blue Devils. (Second Half)—The Dorans—Mabel Sherman Co.—John T. Ray Co.—Edwards Trio—Fink's Mules.

B. F. KEITH VAUDEVILLE CIRCUIT

Week of June 4, 1921

ALLENSTOWN

(First Half)—Vee & Tully—Frank Gould—Grey & Byron—Lanigan & Haney—Hanky Panky. (Second Half)—Chas. Lederig—Bert Leighton—Perry & Wallace.

BOSTON

Scooley Square—Grance Hall & DeBeers—Roberts & Boyne—Bixley Lerler.

Boston—Barbette—Cook & Vernon—McCormack & Irving—Cahill & Romaine.

BINGHAMTON

(First Half)—Sealo—Morton Bros.—Gibson & Price—LaFrance & Jackson—6 Kirksmith Sis. (Second Half)—John & Nellie Olms—Cole & Gage—Owen McGivney—Silk & Satin—Lind Bros.

BROCKTON

(First Half)—Suiter & Dell—Ernie & Ernie—Lynn & Howland—Harmony Kings. (Second Half)—Big Three—Tony George—Nestor & Haynes—Libby & Sparrow.

CHESTER

(First Half)—Paul Brady—Clark & Ambrose—Will Stanton Co.—Quixey Four—9 Krazy Kids. (Second Half)—Kennedy & Kramer—Austin & Seed—Margaret Ford—Bernard & Townes—Schichtle's Mar.

CLARKSBURG

(First Half)—Esther Trio—Hanley & Howard—Keegan & O'Rourke—Chung Hwa 4. (Second Half)—Leipsic—Florence Thacket Co.—Tommy Allen Co.

CANTON

(First Half)—Ardele Cleaves—Kennedy &

Burt—Drew & Wallace. (Second Half)—Frick & Adair—Chung Hwa 4—Techow's Cats.

CAMBRIDGE

(First Half)—Sweeney & Rooney—Pietro—Weber Girls. (Second Half)—Frances Dougherty—Ernie & Ernie—Norris Animals.

EASTON

(First Half)—Chas. Lederig—Bert Leighton—Who's My Wife?—Scanlon Denno Bros. & Scanlon. (Second Half)—Adroit Bros.—Vee & Tully—Frank Gould—Grey & Byron—Lanigan & Haney—Hanky Panky.

ELMIRA

(First Half)—John & Neille Olms—Helen Mortelli—Voyer & Wendell—Owen McGivney. (Second Half)—Sealo—Gibson & Price—LaFrance & Jackson—6 Kirksmith Sis.

GREENFIELD

(Second Half)—Walton Duo—California Trio—3 Weber Girls.

HAZELTON

(First Half)—Carron, Farnum—Bartram & Saxton—Tom & D. Ward—Phil Adams Co. (Second Half)—Inez—Sealo—Gibson & Price—LaFrance & Jackson—6 Kirksmith Sis.

HARRISBURG

(First Half)—Sigler Bros.—Gene Metcalf—Dummies—Harry Jolson—Kitamura Japs. (Second Half)—Rube Walman—Harry & K. Kelly—Tango Shoes—Morgan & Binder—Nathane Bros.

HALIFAX

(First Half)—Cecil Grey—Will & M. Moore—John O'Malley—Creeden & Davis.

HOLYOKE

(First Half)—Cornell, Leona & Zippy—Edwards Trio—Milton Pollock Co.—Watson & Cohen—Harry Cooper—Fink's Mules. (Second Half)—Ishikawa Bros.—Ryan & Ryan—Pietro—Frank Wilcox Co.—Wm. Ebs—Two Little Pals.

ITHACA

(First Half)—The Faynes—Morton Bros.—Voyer & Wendell—Sammy Lee & Laduo.

JERSEY CITY

(First Half)—Catherine Cameron—Vic Plant Co.—Mathews & Blakeney—Morgan & Gates—Hal Sherman—Henderson Trio. (Second Half)—Smith & Harper—Harry Hayden Co.—Hallen & Goss.

JOHNSTOWN-PITTSBURGH

(First Half)—Rising Generation—Marie Sparrow—Mimic World—Alvina & Rogers.

LANCASTER

(First Half)—Cornell, Leon & Zippy—Edwards Trio—Milton Pollock Co.—Watson & Cohen—Harry Cooper—Fink's Mules. (Second Half)—Voyer & Wendell—Sammy Lee & Laduo.

JEROME CITY

(First Half)—Catherine Cameron—Vic Plant Co.—Mathews & Blakeney—Morgan & Gates—Hal Sherman—Henderson Trio. (Second Half)—Smith & Harper—Harry Hayden Co.—Hallen & Goss.

JOHNSTOWN

(First Half)—Elvira—Meyers & Caverly—James & Kennedy—Hall & West—Leaver & Collins. (Second Half)—Victorin—Al & A. Knight—Menke Sis.—Eugene & Finney.

LYNN

(First Half)—Jones & Johnson—Frances Dougherty—Page & Gray—Libby & Sparrow. (Second Half)—Helen Jackley—Moore & Fields—Spencer & Williams.

MANCHESTER

(First Half)—The Kervilles—Big 3—Toney & Gray—Spencer & Williams—Madam Ellis. (Second Half)—Claymode—Madam Ellis—Flynn & Howland—Madam Ellis—Lynn & Howard.

MORRISTOWN

(First Half)—Poly Anna—Harry Hayden Co.—Joe Darcy—Sylvia Mora & Reckless. (Second Half)—Rose & Lee Bell—Sully & Mack—Lew Hawkins—Edith Taliaferro Co.

NEW BEDFORD

(First Half)—Claymode—Marcell & Fallet—Fred & Al Smith. (Second Half)—Adams & Robinson—Hall & Colburn—Carlita & Lewis.

NEWPORT

(First Half)—Adele Oswald—Hall & Colburn—Moore & Fields. (Second Half)—Sweeney & Rooney—Marcell & Fallet—Jones & Johnson—Page & Gray—Fred & Al Smith.

NEW LONDON

(First Half)—Wells & Montgomery—Mildred Parker—Two Little Pals. (Second Half)—Freda Held Co.—Richard & Ashforth.

NEW BRITAIN

(First Half)—Walton Duo—California Trio—Johnny Dove—Mack & Brantley. (Second Half)—Turner Bros.—Chas. Burns—Pickson Lewis Co.

PITTSTON

(First Half)—Archie Adler & Clark—Hall & O'Brien—Commodore Tom—Kelly & Brown—Pete Curley Trio—Maud Ryan—Ed Zoeller Duo.

PASADIA

(First Half)—Ricardo & Ashforth—Chas. Burns—Edith Taliaferro Co.—Reilly, Ferney & Reilly—Amy Co. (Second Half)—Karl & Stocki—3 Rounders—Long & Cotten

WARNING

EXCLUSIVE SINGING RIGHTS TO THE BIG EUROPEAN SENSATION

MON HOMME

(My Man)

Music by MAURICE YVAIN

English Lyric by CHANNING POLLOCK

ARE RESTRICTED FOR

**F. ZIEGFELD Jr.'s
FOLLIES OF 1921**

To Be Sung by MISS FANNY BRICE

"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

PUBLISHED IN AMERICA BY LEO FEIST INC., FEIST BLD'G., NEW YORK
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GENERAL NEWS

66 FAIRS IN ILLINOIS

CHICAGO, Ill., June 5.—Sixty-six county fairs will be held in Illinois this year, commencing with the Gallatin County Fair at Shawneetown, July 19 to 23 and ending with the Perry County Fair at Pinckneyville, Oct. 4 to 7.

The list of these fairs, compiled by the State Department of Agriculture, has just been announced as follows:

County and Location	Dates
Adams, Quincy	Sept. 5 to 9
Boon, Belvidere	Aug. 30 to Sept. 2
Bureau, Princeton	Aug. 30 to Sept. 2
Champaign, Urbana	Sept. 6 to 9
Clark, Martinsville	Aug. 23 to 27
Clinton, Breez	Sept. 7 to 11
Coles, Charleston	Sept. 12 to 17
Crawford, Robinson	Sept. 5 to 9
Cumberland, Greenup	Aug. 30 to Sept. 3
DeWitt, Clinton	Aug. 9 to 12
DeKlub, Sandwich	Sept. 6 to 9
Edgar, Paris	Sept. 5 to 11
Edward, Albion	Sept. 13 to 16
Fulton, Lewistown	Aug. 16 to 19
Franklin, Benton	Sept. 20 to 23
Gallatin, Shawneetown	July 19 to 22
Greene, Carrollton	Oct. 3 to 7
Grundy, Mason	Sept. 20 to 23
Hancock, Carthage	Aug. 30 to Sept. 2
Hamilton, McLeansboro	Aug. 2 to 5
Henry, Cambridge	Sept. 19 to 23
Henry, Kewanee	Sept. 5 to 10
Iroquois, Watsko	Sept. 12 to 17
Jasper, Newton	Sept. 13 to 16
Jefferson, Mount Vernon	Sept. 26 to Oct. 1
Jersey, Jerseyville	Sept. 6 to 9
Jo Daviess, Galena	Sept. 6 to 9
Jo Daviess, Warren	Aug. 30 to Sept. 22
Kankakee, Kankakee	Aug. 15 to 20
Knox, Galesburg	Aug. 15 to 20
Knox, Knoxville	Sept. 27 to 30
Knox, Lafayette	Aug. 30 to Sept. 2
Lake, Libertyville	Sept. 5 to 9
La Salle, Mendota	Sept. 20 to 23
La Salle, Ottawa	Sept. 13 to 16
Lee, Amboy	Aug. 16 to 19
Livingston, Fairbury	Sept. 5 to 10
Logan, Atlanta	Sept. 5 to 9
Macoupin, Carlinville	Aug. 30 to Sept. 2
Madison, Highland	Sept. 1 to 4
Marion, Alma	Aug. 30 to Sept. 3
Mercer, Aledo	Sept. 13 to 17
McLean, Heyworth	Aug. 31 to Sept. 2
McLean, Le Roy	Aug. 17 to 20
McLean, Danvers	Sept. 13 to 15
McLean, Stanford	Aug. 30 to Sept. 2
Ogle, Oregon	Sept. 6 to 9
Peoria, Peoria	Sept. 29 to Oct. 8
Perry, Pinckneyville	Oct. 4 to 7
Pope, Golconda	Sept. 7 to 10
Randolph, Sparta	Sept. 20 to 23
Richland, Olney	Sept. 6 to 9
Rock Island, Joslin	Aug. 23 to 26
Saline, Harrisburg	July 26 to 30
Schuylerville, Rushville	Aug. 9 to 12
Stark, Wyoming	Aug. 23 to 26
St. Clair, Belleville	Sept. 6 to 10
Union Anna	Aug. 30 to Sept. 2
Vermilion, Danville	Aug. 29 to Sept. 3
Wabash, Mount Carmel	Sept. 20 to 24
White, Carmi	Aug. 23 to 27
Whiteside, Morrison	Aug. 30 to Sept. 2
Will, Monee	Sept. 21 to 23
Will, Peotone	Sept. 14 to 17
Williamson, Marion	Sept. 12 to 15
Woodford, El Paso	Aug. 29 to Sept. 3

According to various fair secretaries, who have been visiting Chicago the past few weeks, the coming season promises to be one of the most successful in the history of county and state fairs. Hundreds of vaudeville acts have been engaged this season. Local agencies are issuing a twenty-week blanket contract for fair dates.

MORE TALKING PICTURES

Wendell McMahill, managing director for the talking motion pictures at the Town Hall, has completed a series of talking pictures which have been made by Dr. Frank Crane, Julia Arthur and Lucy Gates. An entire series is to be made by Dr. Frank Crane.

The picture featuring Crane includes a lecture with a moral. Julia Arthur gives a reading of "In Flanders Field Where Poppies Grow," and Miss Gates sings ballads with her picture.

EQUITY ELECTS OFFICERS

The officers and council of the Actors Equity Association were re-elected to serve during the coming year by a unanimous vote at the annual meeting held in the Hotel Astor on Friday. More than 1,200 players were present.

The Equity administration for the coming year will be as follows: President, John Emerson; first vice-president, Ethel Barrymore; second vice-president, Frank Bacon; recording secretary, Grant Stewart; treasurer, Frank Gilmore. The Council, elected to serve three years, was as follows: A. G. Andrews, Richard Barthelmes, John Cope, Jefferson De Angelis, Robert Elliott, Katherine Emmet, William Farnum, Walter Hampden, Richie Ling, Olive Oliver, Florence Reed, Milton Sills, Scott Welsh and John Westley. Members elected to serve on the council until 1922 were Augustin Duncan, Helen MacKellar, Edith Wynne Matthison, Brandon Tynan, Fritz Williams, Jack Devereaux and Peggy Wood. Council members elected to serve until 1923 were Frederic Burt, Bert Lytell, Oscar O'Shea and Joseph Santley.

Equity members unanimously voted to make next Thanksgiving "Equity Day" and to contribute to the Equity campaign fund one-eighth of a week's salary—the sum received for one extra performance.

Grant Stewart announced the election of 3,564 new members during the last year. Reports of the officials showed that four new branch offices had been established during these twelve months. In spite of this expansion and consequent expense, assets were reported at more than \$111,000, which is a gain of \$19,000 over last year's report.

Mr. Emerson's reference to Equity Shop was greeted by prolonged cheers from every part of the house.

Managers declared that Equity Shop, when established as a fixed policy would cause the resignation of many members," he said. "As a matter of fact, since Equity Shop has become our policy, we have received six resignations and have elected 1,672 new members. Our members are solidly behind this policy for they know what it means to Equity and to the whole theatre world."

A vote of thanks to the Lambs' Club for its support of the Association was passed. In addition, Hassard Short was commended and cheered for his work in producing the recent Annual Show.

TOUR NETS \$30,000

The touring vaudeville company, directed by Joseph B. Maxwell, returned to New York this week, after playing four consecutive one-night stands last week for the benefit of the Irish sufferers. The four shows given netted \$30,000 for the American Committee for the Relief of Ireland.

The show played Atlantic City on Wednesday night; Philadelphia on Thursday night; Pittsburgh on Friday night, and Buffalo on Saturday night of last week.

Those performers who volunteered their services for the shows were Kathleen Narrelle, concert pianist; Ruth Hazelton, from the Century Roof show; Madeleine MacGuigan, the Irish violinist; Joe Daniels, the Darling Twins, Charles Adams, the Masconi Family, Jean La Cross, The Vanderbilts, Van and Schenck, Frank McGlynn, Lillian Russell, Chauncey Olcott, Eddie Cantor, The Eight Blue Devils, J. C. Nugent, George McFarland and Marie Narrelle, the Irish-Australian soprano.

STOCK CO. TO GIVE BENEFIT

SYRACUSE, June 6.—The Knickerbocker Players will give a benefit performance on Monday, June 13, at the Empire Theatre, for the benefit of the Drama League which is endeavoring to raise the money necessary to complete the June payment on the Little Theatre which has been built here to further interest in the better type of plays. The Drama League will present a one-act curtain raiser entitled "Mrs. Pat and the Law," by Mrs. Mary Aldis.

NEW ACTS

WYLIE AND HARTMAN

Theatre—*Harlem Opera House*.

Style—*Talking and singing*.

Time—*Sixteen minutes*.

Setting—*In one*.

Miss Hartman is the blonde-haired woman who formerly appeared on the big time for several years with most of the material that is used in this act, with another male partner, the name of whom has slipped the memory of the writer. It was with this former partner she did the "Peanut" song, and also the "Before and After" marriage bit.

Wylie is the new partner who is working with Miss Hartman, and in appearance and style of work, is everything of the opposite to her former partner. The old male member of the combination was a short chap, who did an English character. Wylie is a tall, good-looking chap, of the Arrow collar model type—but not in his work. For which he and the audience should be grateful. He also sings in pleasing voice.

Miss Hartman is still a comedienne capable of getting lots of laughs, even though she is using material that is getting along in years. The act will undoubtedly get plenty of laughs, in the better small-time houses and perhaps even on the big time again, for it hasn't been seen in quite some time. But, still, new material wouldn't do it any harm whatsoever, providing the material is good.

There are some new lines in the offering now, though not many. The line "You buy the egg, I'll throw it," is about the funniest of the bunch.

G. J. H.

BIRD AND BERNARD

Theatre—*City*.

Style—*Dancing*.

Time—*Ten minutes*.

Setting—*Three*.

Young fellow and girl, the youth in Tuxedo and the pretty, shapely blonde miss in a short dress of black, open with ballroom dancing.

The man then did a solo dance in which he did some very good splits, high kicks and finished with a rolling split to a good hand.

The girl returned in a short black dress ornamented with silver spangles, a toque of jet and black, and with black full-length tights looked classy, neat and shapely as she and her partner varied the dance routine with the rendition of a song, "If I Let You Get Away With It Once, I'll Do It All Over Again."

This was sung nicely and with pleasant tones, the girl's personality and pleasant smile helping a lot.

A double dance was used for a finish and the two took several bows to very good applause.

The man is supple, agile, light on his feet and a clever dancer, the girl fits the act very nicely, and is a desirable asset; the act shows class and big-time possibilities.

H. W. M.

McCarthy Sisters

Theatre—*Proctor's 125th Street*.

Style—*Singing and dancing*.

Time—*Twelve minutes*.

Setting—*In one*.

The two McCarthy Sisters have gained quite a little reputation in New York, mainly through appearing at different club and organization affairs for the past three years or so. Whether the kids have reached the age of sixteen or are still under that number of years, the writer can't say. But as "kids" they make a good appearance before the footlights, have a lot of personality, and deliver their material well.

Their act consists of songs and a bit of a dance. They aren't marvelous as child performers go, but sing their songs and do their dance well enough to please the average vaudeville audience.

G. J. H.

HAWLEY SAXTON AND CO.

Theatre—*City*.

Style—*Sketch*.

Time—*Fifteen minutes*.

Setting—*Three*.

In the office of a commercial firm, two Jewish members of a shirt waist firm discuss the poor condition of the market and the advisability of discharging the stenographer who, although the hour is 11:45, has as yet failed to make an appearance.

There is also an office boy, Victor, a nephew, who is getting six dollars a week, in front of whom the firm members discuss the absent typist.

Enter Miss Weisman, a breezy self-assured combination stenog and shirt-waist saleswoman; she takes a new waist from stock, leaves to change, and re-enters one door to depart through another "for lunch."

It must have been a hasty one, for in two minutes she returned and was informed of the firm's intention by the office boy.

Upon the return of the members of the firm, she is asked for her resignation, refuses to accept it, and says she will see her lawyer.

Enter the office boy in long pants, with a demand for a three-dollar salary raise, from six to nine. A 'phone call for goods to be shown is the cause of the decision of the firm to re-engage Miss Weisman. Upon her convenient return at the right moment, they make overtures, to which she counters with a proposition for a ten-dollar a week raise, and makes them sign a year's contract.

Another convenient 'phone call, advises that the previous call was a fake by the girl's sweetheart or fiance, and as the argument over the 'phone continues, the other partner throws bundles at the senior member of the firm, who is so lustily arguing and calling the party at the other end a variety of names.

The part of the office boy is unnecessary and seems dragged in; could easily be eliminated and the act played with three people. It needs rewriting and a better, more punchy conclusion, with a situation or a big laugh which should be worked up to as a climax, instead of having the whole thing peter out to a commonplace.

H. W. M.

VOYER AND WENDELL

Theatre—*Proctor's 23d Street*.

Style—*Comedy and singing*.

Time—*Fourteen minutes*.

Setting—*Special in three*.

A clever act along the musical comedy style entitled "So This Is Egypt," was played by Voyer and Wendell to considerable success at this house, although the subtlety of the comedy was over their heads.

The set is Egyptian and was quite effective; a traveler meets a maiden who is unacquainted with worldly men, kisses or the ways of things outside of the somewhat constricted sphere in which she has been living, and some dialogue follows.

In very good coloratura voice, the maiden sings, the obligato being played by violin in the orchestra, the bautist, who should have done so, not being visible. Quite a measure of applause followed the effort nevertheless, and was not misdirected. The girl is well built, good to look upon and has personality.

Followed number by the man entitled "When I Got My Opportunity," which was distinctly musical comedy style and quite reminiscent, the way it was delivered, of the late Dan Daly. It deserved a much better hand than it received, and would have been a hit in a better house.

A number sung for a finish was embellished beautifully by the girl, who hit a good, clear, high note at the finale.

The act is a pleasing novelty that does not belong in the small time houses, as it is above them, but would easily be an entertaining unit on the better time.

H. W. M.

BOWERY THEATRE SITE SOLD

The five-story building at 70 and 72 Bowery, the last of the Henry Astor holdings on the Bowery, just north of Canal street, facing the Bridge Plaza, has been sold to Peter C. Cappel. It stands on the site of the Bowery Theatre, destroyed by fire in the early '50s, at which an engine of the volunteer fire department exploded, killing nearly a dozen persons.

The site stood vacant for a number of years after the fire and was later improved with the present building, which was the "tallest and largest" building in that section at the time. It was occupied by a men's clothing concern later, also a lodging house. The property has been in the possession of the Astor family for over a century and has been held at \$200,000, but the amount paid is said to be considerably under this figure.

DOROTHY CAN KEEP THE STUTZ

Dorothy L. Whitford will keep the Stutz which Joseph J. Ryan presented to her shortly before he died. Charles A. Curran, administrator of the estate of the deceased, applied to Surrogate Cobalan to compel Miss Whitford to turn the car over to him on the ground that it is part of the estate.

Surrogate Cobalan denied Mr. Curran's petition last week. Miss Whitford, whose address is 172 West Seventy-ninth street, had filed an affidavit that Ryan had given her the automobile as a gift.

COMPARES STAGE AND SOCIETY

In addressing the Catholic Actor's Guild at a luncheon at the Hotel Astor last week, Archbishop Hayes stated that censorship cannot destroy the theatre.

"If it is not right itself, according to the laws of God and man, it will be destroyed by its own rust," he said. "If you should take the strata of the stage and compare them with the stars of society in general, (and I mean by 'society,' the cultured), I think they would compare very favorably if you were to judge by the press of today."

The luncheon was given in the Archbishop's honor. Among those present were Brandon Tynan, president of the Guild, David Belasco, William A. Brady, Augustus Thomas, Victor Herbert, Wilton Lackaye, Frank McGlynn, Dorothy Jordan, Chauncey Oleott, William B. Mack, Henry Chesterfield, Grant Mitchell, Margaret Anglin, Ethel Barrymore, George M. Cohan and Grace George and Charles Dillingham.

\$2 GRAND OPERA DOING WELL

BOSTON, Mass., June 4.—The Fleck Grand Opera Company, which is in its third week at the Globe, will play "Carmen" this week with Harrold Lindau in the leading role and other eminent artists assisting him. The Fleck Grand Opera Company has been playing to fine business with prices ranging from fifty cents to two dollars.

SINGER IN BELLEVUE

A woman singer describing herself as Miss Sarah Hiltz, 30, of Youngstown, Ohio, was taken from her room in the Martha Washington Hotel to the psychopathic ward in Bellevue Hospital, where she insisted to the clerk that there "was a body in her room." Later she became hysterical and Patrolman Michael Cronin, of the East Thirty-fifth street station, telephoned for an ambulance, and she was removed to Bellevue.

Cronin found the following address on a table in Miss Hiltz's room: "No 360 Wallace street, Youngstown, Ohio."

The hotel clerks told the police that Miss Hiltz had been searching for work since her arrival here May 2.

MIKE HAD THREE QUARTS

Michael Selwyn, who manages the Apollo and Times Square theatres, was arrested last week as he was about to enter his apartment, by two detectives, on a charge of violating the Mullen-Gage dry law. He was taken to the Night Court, where the detectives claimed they saw him turning into Broadway at Forty-first street, carrying a brown package. They followed him, they said, and on Forty-fourth street arrested him, and claim they found three bottles of whiskey in the package.

Selwyn was held by Magistrate Corrigan in \$100 cash bail. He claimed that he didn't know it was illegal to carry liquor from his office to his apartment.

"3 LIVE GHOSTS" CLOSES

BOSTON, June 6—"Three Live Ghosts," Max Marcin's production, closed last week at the Shubert-Plymouth, after having played to fine business.

FOUR "LADIES' NIGHTS" GOING OUT

A. H. Woods will send out on the road next season four companies of "Ladies' Night" and one of "Happy Go Lucky."

SHIRLEY MALLETT

SOUBRETTE OF CLASS

WITH ROUND THE TOWN

MAE KENNIS

Soubrette—Five feet of personality with "GIRLS FROM FOLLIES"
Management STROUSE and FRANKLYN

THE BURLESQUE PRODUCERS' ASSOCIATION

Operating Attractions on the Columbia Circuit Have Declared Open Shop

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TICK TACK TOE
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CUDDLE UP
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HARVEST TIME
FOLLIES OF THE DAY

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LEW KELLY SHOW
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THE BOWERY BURLESQUERS
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NEW ACTS

HENSHAW AND AVERY

Theatre—Proctor's 23rd St.
Style—*Singing and Talking*.
Time—*Seventeen minutes*.
Setting—*"One"*.

A clever neat act by man and woman that would make good on the big time in a spot.

The man was attired in suit of gray, straw hat, patent leather shoes with light tops and the woman in an accordion pleated white satin skirt with a crimson satin sweater coat, wearing a hat, and carrying a purple parasol; white slippers were seen and white stockings covering shapely ankles around one of which was strapped an ankle watch.

A few moments subsequent to the beginning of the conversation between the pair, the parasol was changed into a hand bag; this was quite a nifty contrivance.

Some clever repartee followed and although a few old ones were noted, they were not strongly in evidence. "The difference between a woman and an umbrella," saw service many years ago, and "I'm a grass widow—I'm a lawn mower," in a slightly different form was told by Hines and Remington.

A very well written and most capably delivered speech anent man and woman part of which was delivered by each, drew a good hand and a double published number sung with pleasant tones and good diction, in which the second part was recited sent them over strong to an encore.

A couple leaving a party and riding in an automobile, was, with the assistance of a couple of chairs, well pantomimed, the girl making a change to a pretty gown of blue and silver, and wearing a string of pearls and a cloak.

This change of costume for the encore, showed the capacity for taking pains and overlooking no detail that might be a material asset to their success, a point that might be studied to advantage by many other acts.

Took several bows and shows class, refinement and artistic entertainment value.—H. W. M.

KRANZ AND WHITE

Theatre—Proctor's 23rd Street.
Style—*Singing*.
Time—*Fifteen minutes*.
Setting—*"One."*

Kranz, formerly of Kranz and La Salle and Al White, who was last seen by the writer doing a single, have teamed and do essentially the same style of an act formerly done by Kranz and La Salle, with the exception of the dancing.

They both look neat in Tuxedos, and sing published numbers; there is interjected now and then some comedy which might be brushed up with something a little newer than the present gags employed.

White has a pleasing personality and neat, smooth way of working that puts the material over, and the two work up their songs at the finish forte, and in fast tempo that brings a sure-fire hand at the conclusion.

The act went over exceptionally well when reviewed, making such a hit that a speech of thanks was forced, the few humorous remarks making a neat getaway. With more work the act will please anywhere.

H. W. M.

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Can also use chorus girls at all times. Everything furnished.

R. D. MORRISON AND CO.

Theatre—Proctor's 23rd Street.
Style—*Sketch*.
Time—*Twelve Minutes*.
Setting—*"One" and Special in "One."*

A fellow and a girl who are to be married the next day, decide they will go to the town hall and have a rehearsal.

The house drop ascended to show a special drop which was pretty but didn't look much like a town hall.

Enter the village undertaker and store keeper who said he was soon to be made a Justice of the Peace and the two coming down the centre aisle of the theatre onto the stage, decided to have their rehearsal.

Down the centre of the drop was a green line which after the supposedly fake ceremony was performed, was explained by the versatile villager, as being the dividing line between two states, New York and Connecticut.

The laws in each state being different, it was discovered much to everyone's dismay when the girl admitted having been married before, that half of her was married and the other half not, she having stood with one foot on one side of the line and the other foot on the other, the Justice of the Peace having received a letter advising him that he had been really a Justice of the Peace for some hours past. What a brilliant idea, and what an awful mixed up muddle, and what a small time weak finish to a concoction, beside which the amoeboid movements of a drop of protoplasm would seem the height of intellectual endeavor.

The couple have personality, appearance and undoubted talent, for they read lines well, but they do need a new act from the first to the last, the present one will be sure to never get them anywhere.

H. W. M.

PHYLLIS GILMORE AND CO.

Theatre—*Audubon*.
Style—*Sketch*.
Time—*Sixteen minutes*.
Setting—*In "two."*

Miss Gilmore starts this offering with a prologue, in verse, which she delivers in one, telling about the average dislike for sketches by vaudeville audiences, and to the effect that she hopes to make them like her offering before the turn is over.

The scene is in the room of a hotel, where a traveling man is stopping. A woman in negligee enters after shots, and tells him that she is afraid of burglars. After a little conversation and action, she starts to "vamp" him, and finally leads up to the point where she tells him that he dragged her into the room, and when her husband comes, he would have to kick in with \$5,000 to avoid scandal. In short, it is the old "badger game" stunt.

Meanwhile, another woman enters, and calls the man hubby, and after questioning the one in negligee, finally scares her into leaving. The man then asks the woman who she is, and asks why she saved him. It results in her being a book agent who has been after him for weeks, and this was her stunt to get an order.

The turn is written well. The girl in negligee needs improving in the reading of her lines. The other two in the cast are effective.

G. J. H.

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SPINELLI

DAIZY KENNEDY

MME. DESIRE LUBOWSKA and many others

VAUDEVILLE BILLS

(Continued from Page 21)

BUTTE & ARACONDA

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SPOKANE

Pantages—Armours & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

WALLA WALLA & N. YAKIMA

Pantages—Brown & Herr—Chas. & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

SEATTLE

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

VICTORIA, B. C.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerinf Sisters—The Love Shop.

VANCOUVER, B. C.

Pantages—Amber Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thorn-ton Flynn & Co.—Dowling's Circus.

TACOMA

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

PORTLAND

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Net Yet Marie.

TRAVEL

Pantages—Jack Dempsey—Chandon Trio—Maddie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

SAN FRANCISCO

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

OAKLAND

Pantages—Claire & Atwood—Coleman, Goetz & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

LOS ANGELES

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

SAN DIEGO

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

LONG BEACH

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxot—Sosman & Sloan—Mme. Zulieka & Co.

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OGDEN

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

DENVER

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Ceyenne Troupe.

W. V. M. A.

CHICAGO

Kedzie (First Half)—Jewell & Raymond—Clifford & Wayne Trio—Bessie Browning & Co.—Joe Laurie. (Last Half)—Beck & Stillwell—Jeanette Childs.

BELLEVILLE, ILL.

Washington (First Half)—Chas. & Helen Polly—Roach & McCurdy—Three Regals. (Last Half)—Naio & Rizzio—Joe Brennan.

BELLEVILLE, ILL.

Washington (First Half)—Bennington & Scott—Hayden Goodwin & Rowe—The Golden Bird. (Last Half)—Three Lees.

BLOOMINGTON

Majestic (First Half)—Green & Dean—Anita Diaz Monks. (Last Half)—Lucien Lucca—Hart, Wagner & Eltis.

CENTRALIA, ILL.

Grand—Chas. & Helen Polly—Johnson & Parsons—Hedley Trio.

DAYTON

Keith's Strand (First Half)—El Cota—Dewitt Burns & Dewitt—Maud Ryan—Tale of Three Cities. (Last Half)—Moody & Duncan—Blossoms.

ELGIN

Rialto (First Half)—Jewell & Raymond—Bill Robinson. (Last Half)—Brosius & Brown—Taylor & Frances—Clifford Wayne Trio.

GRAND RAPIDS

Ramona Park—Rice Pudding—Fulton & Rice—Herman & Shirley—Clayton & Lennie.

GRANITE CITY, ILL.

Washington (First Half)—Hart, Wagner & Eltis—Naio & Rizzio. (Last Half)—Wells & Devera—Hubert Dyer & Co.

FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.

(Continued on page 31)

American (First Half)—Matters & Young—Howard & Briscoe—Wilson Girls—Black & O'Donnell—Maxwell Quintette—Ethel Levey Trio—Business is Business—Davis & Chadwick. (Last Half)—Dancing Cronins—Lon & Grace Harvey—Hill & Ackerman—Henshaw & Avery—Minstrel Monarchs—Flo Ring—Maurice Samuels.

Victoria (First Half)—4 Fantinis—Lynn Cantor—Monroe & Grattan—Rudinoff—Harry Welch & Co. (Last Half)—Kitaro Japs—Ethel Levey Trio—Wardell & Doncourt—Geo. Morton—Heart of the Mountains.

NEW ACTS

MAUDE EARL

Theatre—Proctor's Twenty-third Street.

Style—Singing.

Time—Twenty-one minutes.

Setting—Special in three.

THREE BENNET SISTERS

Theatre—Proctor's 23rd Street.

Style—Athletic.

Time—Twelve minutes.

Setting—Two.

It was rather a vivid ultramarine and Prussian blue drop of a seaside resort, that was used for a backdrop to the act. Three girls, displaying good figures, one in blue and pink wearing black tights, one in orange and black, wearing black tights, and the other in purple with bare legs.

Some bag punching was done by one of the girls, followed by talk, which, unlike the bag pummelling, lacked punch, the girls evidently having had little experience in putting spoken lines over.

The import of the conversation seems to be that the girls want a man and during the talk, a fellow crosses the stage. Each of the girls wants him, and two of them have a boxing bout to decide to whom he shall belong. The bout was rather a tame affair and played for comedy.

Between each of the succeeding songs, verses were recited relative as to what was to follow.

"I Hear You Calling Me" was the second number, Miss Earl playing part of the accompaniment on the piano and the orchestra being used for the finishing strains. There was a court chair on a small platform, and as Miss Earl approached the finish of the song she posed on the platform. The posing business did not seem natural, but set and thematic in its execution and effect.

From the chair a coloratura number was delivered that had been done by another act previously on the same bill, but which gained a hand nevertheless; the curtain was dropped a little too fast on this number.

A published number followed, at the end of which Miss Earl, unfastening her skirt, draped it back to show a very shapely figure in tight-fitting short pants of flowered satin.

The skirt was closed for bows, a number of which were taken, the subtlety being a good applause winner.

Miss Earl then spoiled the nifty idea by saying "I don't know whether that applause means you want me to sing another song or open up my dress again." This is poorly advised, making a clever *finesse* into an ordinary piece of business, and followed as it was by "Whenever you see my name, if you'll come and see me, I'll open up the dress again," turned a clever idea into a commonplace.

Miss Earl's act is much better than her former one, and if she would sandwich in a popular number between the three straight numbers used in the fore part of the turn and finish with the dress business sans the speech, she will have improved the act greatly.

H. W. M.

MULLER AND CORRELLI

Theatre—Regent.

Style—Acrobatic and Talking.

Time—Fourteen minutes.

Setting—In one.

There was an act playing the small time a few years ago, that did almost exactly the same routine done by these two. Unfortunately, the writer cannot state whether it was this same team, or one-half of the present team with a different partner. In addition, however, to the fact that the material was done a few years ago, this team also is doing some bits which were also done by other teams some time ago, and which some teams are still doing.

This last might include Bert and Betty Wheeler, who, when last seen by the writer a short while ago did the gag about singing a song with only a drum for music, the drummer banging out the number of times, for each number mentioned by the singer at the end of a sentence, and ending with 1911. The "What flies and has four legs?"—needs no comment. The recitation bit with interruptions by the comedian has also been done, as well as the bagpipes, with a chair and streamers for the pipes.

However, the bits went well when reviewed, it must be said out of fairness to the act, and undoubtedly will with small time audiences. The acrobatic work done by the two consists mainly of tumbling, and they do some good work there.

G. J. H.

CARMINE ERSELL

Theatre—City.

Style—Singing and violin.

Time—Eleven minutes.

Setting—Special in one.

Any chance that Miss Ersell might have had to hold the attention of the audience was absolutely killed by the fact that the light satin drop was not backed, no house drop having been lowered, and the daylight, or some light from the rear, disclosed a number of stage hands in shirt sleeves making a set.

This was not shadowy and indefinite, but quite plainly discernible, and the audience was much more interested in what was going on behind than in front of the curtain.

The opening number was "Just Like a Gypsy," Miss Ersell entering in a short purple velvet costume and playing a violin.

A musical conversation next, using very old numbers played on the violin, few of which were recognized, was ill advised, and a slow, old-fashioned and unoriginal start. Much better would have been the snappy violin solo which followed and was accorded a hand.

Behind the screen, which was but neck high, Miss Ersell changed to a dress of peach colored satin, and for a finish did a coloratura number in which she hit some good, high, clear notes, particularly that one at the finish which seemed much higher than most of the others whom the reviewer has heard sing this same number. The latter sent her over to a good hand, but the act needs the elimination of the "musical conversation" number previously referred to, and something substituted in its place.

H. W. M.

COLONIAL CLOSING

The Colonial Theatre closes for the summer this week and will not reopen until September.

June 8, 1921

THE NEW YORK CLIPPER

27

\$18,400 FOR FIDELITY

The benefit held at the New Amsterdam Sunday night for the building fund of the Actors' Fidelity League brought in \$18,400, the show having lasted till long past midnight. Many of those most prominent in the theatre appeared.

The show was opened by an orchestra under the leadership of Case Freeman, which was followed by the Keith's Boys Band. "A Quiet Nap," a one act play, was given by Marjorie Wood, Lionel Bramham, Lynn Stalling and Ernest A. Elton. Rose and Ortillie Sutro then played a double piano, a unique instrument of its kind, and Bessie Wynn sang.

George Ade's playlet, "Mrs. Peckham's Carouse," proved laugh-provoking with a cast including May Irwin, William Hodge, Amelia Bingham and Ralph Herz. Chauncel Olcott rendered several selections with Ernest Ball at the piano; and Louis Mann gave a monologue. Margaret Anglin, assisted by Ben Johnson, Sidney Toler, Wilson Reynolds, Robert Vaughn, Lark Taylor, Rexford Kendrick, Horace Beck, Curtis Cooksey, Howard Kyle and Ralph Klemmett, gave the prayer scene from "The Trial of Joan of Arc."

David Warfield recited "Goodbye Jim," and was followed by Mrs. Fiske and Holbrook Blynn, who gave the conversation scene from "Salvation Nell." Then George Cohan, telling that he had been unable to get a partner for the performance, called "Georgette" from the audience to

play for him while he sang "Over There." In the course of his speech, Mr. Cohan referred to last year's fight between the Equity and the Fidelity, which brought hisses from the audience.

An allegorical pageant, "The Spirit of the Theatre," wound up the evening's entertainment. The following took part:

Julia Arthur, as Chorus; Martha Loring, Lou Lockett and Dorsha, dancers; Mary Nash, Eileen Huban, Minnie Dupree and Marjorie Wood, as Interruptions; Sidney Toler, as the Understudy; Lionel Bramham, as the Herald; Blanche Bates, as the Spirit of the Theatre; Lenore Ulric, as Juliet; Laura Hope Crews, as Beatrice; Mrs. Coburn, as Portia; Frances Starr, as Rosalind; Grace George, as Lady Teazle; Ben Johnson, as Sir Peter Teazle; David Warfield, as the Auctioneer; Holbrook Blynn, Margaret Anglin, Mrs. Fiske and Henry Miller.

Mary Ryan, Alma Tell, Mr. Coburn, Lawrence D'Orsay, Lester Lonergan, Patricia Collinge, Edna Wallace Hopper, Olive Tell, Olive Wyndham, Clara Lipman, Alberta Gallatin, Antoinette Walker, Valli Valli, Edna Whistler, Margaret St. John, Frances Underwood, John W. Ransome.

LEWIS RETURNING TO FILMS

Sheldon Lewis, the motion picture star who is at present appearing with Virginia Pearson in vaudeville, has been signed by D. W. Griffith.

ERLANGER BUYS TWO HOUSES

One of the most important theatrical real estate transactions of the last few years took place last week when A. L. Erlanger bought the property at Forty-sixth street and Broadway, which includes the Fulton, the Gaiety and the two office buildings above the theatres, from the Forty-sixth street and Broadway Realty Company. The deal was put over by Mr. Erlanger and Maurice Wertheim, president of the realty company, the purchase price agreed upon amounting to more than \$3,200,000, including expenses involved in the transaction. Several bidders, other than Mr. Erlanger, were after the property.

Mr. Erlanger's purchase of the property is not likely to result in any important theatrical changes, as he has been booking the Gaiety for a long time, and the Fulton has been held under lease by Mrs. Henry B. Harris for a period of years. Mrs. Harris sublet the house to Oliver D. Bailey, who still controls it. Whether Mr. Erlanger will eventually add the Fulton to his string of houses has not been announced.

At present both theatres have reputations as successful houses. The Fulton was built for the late Henry B. Harris, who opened it as the Folies Bergere, similar to the one in Paris. This was the first theatre and eating house opened in New York, and it quickly proved a failure. The restaurant was then given up and the

house continued as a regular theatre. It had a reputation, previously, as a jinx house, but this has been dissipated by its success the present season. "Enter Madame," which recently moved to the Republic, played to capacity business, and "Lilom," the Theatre Guild success which followed it into the house, is doing as well.

The Gaiety has been for many years one of the most successful houses in the city. It opened August 31, 1908, with "The Yankee Prince," starring George M. Cohan. Since then it has housed "The Traveling Salesman," "The Fortune Hunter," "Officer 666," "Get Rich Quick Wallingford," "Excuse Me," "Erstwhile Susan," "Daddy Long Legs" and "The Country Cousin." The last four years it has housed John Golden attractions. "Lightnin'" has played there to good business the last three years, and the year before that "Turn to the Right" played there. Klaw & Erlanger have held the lease on the Gaiety since it was built.

The houses are very valuable.

TO SUPPORT MATERNITY BALL

Through the suggestion of Vivienne Siegal, the Actors' Equity Association has united in the support of the Shepard-Towner Maternity bill.

Included in the Equity council are George Arliss, Frank Bacon, Jefferson De Angelis, Grant Mitchell, Marjorie Rambeau, Florence Reed and Thomas Wise.

Another Smashing hit!

"Do you ever think of me"

Successor to "Whispering"
Take 5 minutes
to learn it and you'll never forget it
Send for
Orchestration and Professional
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"I'll keep on loving you,"
Another Sensation by the writers of "Tell me why."

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B. F. KEITH CIRCUIT

DIRECTION—TOM FITZPATRICK

"FOLLIES" CAST COMPLETE

F. Ziegfeld, Jr., announces the following cast for the 15th edition of the "Ziegfeld Follies," which opens at the Globe on Tuesday evening, June 21: Raymond Hitchcock, late of "Hitchy Koo" fame; Vera Michelen, Ray Dooley, Mary Eaton, Mary Milburn, Florence O'Denishawn, Mary Lewis, Van and Schenck, W. C. Fields, John Clark, O'Donnell and Blair, Frank and Albert Innis, Janet Stone, Mandel Brothers, Edna Wheaton, Jessie Reed, Perle Germond, Fanny Brice and Germaine Mitty and M. Tillio, the Parisian dancers who recently arrived in this country. The show opens June 14 in Atlantic City.

KLEIN'S SON RECEIVES LEGACY

Lillian Klein, widow of the late Charles Klein, the playwright, was reappointed as general guardian of her son, John Victor Klein, last week by Surrogate Cohalan, and given the right to receive \$1,000 a year during the remainder of the minority of the infant for the latter's support and maintenance, out of the \$20,000 legacy left by his father.

Mrs. Klein and her son, who is now 13 years old, live in London. She was appointed in 1915 as general guardian of her son for a period of five years only, and to receive the annual income of the \$20,000 trust fund, but not to exceed \$1,000 a year.

OPERA SINGERS RESCUED

Four members of the Metropolitan Opera Company who are filling South American engagements have just been rescued after being lost in the West Argentinian desert for nine days, according to cable reports received last week.

The singers, Giovanni Martinelli, Carolina Lazzaro, Adamo Didur, and Professor E. Roxas, became lost when they attempted to push on into the desert with a guide after the train on which they had been traveling was stopped by a serious snowstorm. They were located by airplanes and are now reported safe at Nuquen.

FORTY STUDENTS ENGAGED

From more than 650 applicants S. R. Kent, general manager of distribution of the Famous Players-Lasky Corporation, and Fred F. Creswell have selected forty men who will be students in the next Paramount sales school, which will open the morning of June 13 in the Paramount home office for a four-week course. All of the forty students have been chosen from outside the ranks of the Famous Players-Lasky organization.

Immediately upon the completion of this class, Mr. Creswell, who has direct charge of the school, will begin arrangements for the fifth class.

Writer of Scotch Songs
and 

My Latest Scotch
Song Hit is

"It's the Swing O' the Kilts"

JACK WYATT AND HIS SCOTCH LADS and LASSIES

8th YEAR FOR B. F. KEITH

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I DIDN'T BEGIN WITH ASKING
I ACCEPTED MY POSITION AND STUCK
I TOOK CHANCES OTHERS WOULD NOT
AND NOW THEY CALL IT "LUCK"

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Dance Drama of Past and Present.

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IN VAUDEVILLE

CARMEN ERCELLE

THE VERSATILE LITTLE LADY IN A MUSICAL COCKTAIL

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FILM FLASHES

Frank Lloyd is at present directing the exteriors for "The Lost River."

"Inspiration," the Caslar-Lieber musical act, opened at Poli's Hartford last Monday.

Virginia Valli will make her western motion picture debut in "A Trip to Paradise."

Frank Lloyd has begun work in directing "The Man from Lost River," for Goldwyn.

Buster Keaton and Natalie Talmadge are moving to California for their honeymoon.

Theda Bara, the film and stage star, arrived last week on the Olympic from England.

Mary Miles Minter will make a trip abroad on the completion of her current picture.

Fred J. Salsofer is visiting San Francisco looking for a location to establish a new studio.

Eileen Percy is now working on "The Canyon Kid," a delightful comedy being produced by Fox.

George D. Baker is filming the last scenes for "The Hunch," with Garrett Hughes in the titled role.



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BOOKLET
UPON
REQUEST

MAKE-UP

Conway Tearle will be starred in "The Fighter," a picture adapted from Alfred Payson Terhune's novel.

Fatty Arbuckle is making rapid progress in filming "Gasoline Gus," under the direction of James Cruze.

George Ade, the author, has been contracted by Marshall Neilan to write the subtitles for "The Lotus Eater."

"Pardon My French," a Messmore Kendall production, will soon be seen with Vivian Martin in the leading role.

Joe Brandt, president of the C. B. C. Film Corp., has returned to New York after a brief trip to the west coast.

E. Mason Hopper has been assigned to direct Tom Moore in "From the Ground Up," a Rupert Hughes novel.

Max Linder presented a reviewing of his newest five-reel comedy "Be My Wife," at Aeolian Hall the other evening.

Edward Davis, who will play opposite Elaine Hammerstein in "Handcuffs and Kisses," was formerly a preacher.

Claire Anderson, the leading woman in "Who Am I," was once a telephone operator in Hudson's apartment store in Detroit.

Gilbert Moyle, of Selznick's staff in San Francisco, is chairman of the art committee of the Chamber of Commerce, in Berkeley.

Allan Holubar is visiting San Francisco, tending to the exploitation of "Man, Woman and Marriage" at the Tivoli Theatre.

Sheldon Lewis has been engaged by D. W. Griffith to play the role of Jacques in the forthcoming production, "The Two Orphans."

"The Four Horsemen of Apocalypse," now having a run at the Astor Theatre will celebrate its 180th performance this Saturday.

May Janice, formerly the Girle of Bankoff and Girlie, and lately of "Katinika" and "Jim Jam Jems," is no won the Strand Roof.

The Quality Film Corporation of Pittsburgh has purchased the territorial rights there to the Babe Ruth picture, "Headin' Home."

Henry Kolker, director of Conway Tearle pictures, has been "loaned" for the direction of George Arliss in the filming of "Disraeli."

George Melford's next production for Paramount will be an adaptation by Monte Katterjohn of S. M. Hull's novel, "The Sheik."

Helen Raymond, former London stage star, will be seen in the supporting cast of "My Lady Friends" with Carter De Haven.

Louise Du Pre, former understudy for Mary Pickford, has been signed for the Casco Productions, and will start work in "Faith."

William Duncan and Tom Wilson have staged a real fight between themselves for the filming of "When Men Are Men" for Vitagraph.

"The Match Breaker," a delightful story from the pen of Meta White, will soon find its way to the screen with Viola Dana in the stellar role.

Jimmy Aubrey has started work on the first comedy under the three year contract he has received, the title of which has not yet been named.

Alfred Hollingsworth, actor and writer, has been engaged by the Photoplaywrights League of America, as manager of its manuscript sales department.

A play in which Charles Ray is not a country boy is now in production. In it Ray will be a college boy and Mary Anderson will be seen playing opposite him.

Zena Keefe, who as a child played the role of the "Little Mother" in "The Fatal Wedding," has lived through a happy married life and become a real mother.

Emil Kehrllein, an exhibitor of Oakland and Fresno, is now in New York prior to leaving for Europe, where he will study theatre architecture and decoration.

Truly Shattuck, the prima donna, who used to play in musical comedies and vaudeville, is appearing at the Rivoli Theatre in the screen version of "The Wise Fool."

Pathé is offering four tickets to the Dempsey-Carpentier fight as prizes to the four highest records in business on "A Day With Jack Dempsey" and "Dare-devil Jack."

Rex Ingram will produce an elaborate picture which will be titled "The Conquering Power," which Metro will release with a cast that will include a number of star players.

J. A. Partington has returned to San Francisco after a four weeks' trip in Eastern cities to secure ideas which will be incorporated into the Granada, which opens shortly.

"Foolish Wives," the big production which has been under the direction of Erich Von Stroheim, who is making the picture for Universal, was completed on May 19th.

Robertson-Cole's production of "The Wonder Man," featuring Georges Carpenter, has again come into popularity. Reports from exchanges show big bookings at top prices.

The New Star Theatre, in Danbury, Conn., was opened on Monday, June 6th. Bob Wagner, who formerly managed the Buffalo Educational offices, is managing the theatre.

Charles Abbe, who played the title role in Paramount's production of "Cappy Ricks," was the original Cappy in the Broadway production. Tom Wise succeeded him when he became ill.

Irene Castle will make a series of productions which will be distributed under the Hodkinson banner. "A Broadway Bride," which will be her first is well under way and will be released shortly.

Ethel Grandin, who retired from films a few years ago, is returning to the screen to play the leading feminine role in George D. Baker's Metro production, "The Hunch," which will feature Garrett Hughes.

Irene Castle has started work on a new motion picture which is being tentatively called "A Broadway Bride." Edwin Hollywood is directing the production, in which Ward Crane will play opposite Miss Castle.

Joseph Hergesheimer will supervise the filming of his story, "Tol'ble David," in which Richard Barthelmess will play the specified role. Mr. Hergesheimer will also, it is stated, pass upon the film version of the story.

Virginia Lee, who played the juvenile lead with Marguerite Clark in "Scrambled Wives," left for Tulsa, Okla., to play the lead in a series of pictures opposite Franklyn Farnum. It will be a W. H. Smith production.

Having completed "A Divorce of Convenience," his latest feature, Owen Moore has started work on "Rest for the Weary," a Selznick picture being directed by Robert Ellis. Garrett Elsden Fort furnished the screen version.

When Will Rogers has completed work on "A Poor Relation," under the direction of Clarence Badger, it will mark the star's twelfth consecutive picture in which he and Mr. Badger have collaborated, which is considered to be a record.

Jack Gilbert has been made a screen star by William Fox and will soon start on his first starring vehicle. Mr. Fox decided to promote Jack Gilbert after viewing his work in "Shame," a Fox production which will soon be seen on New York screens.

Ruby De Remer will be starred in the new Frothingham Productions, the first of which will be directed by Ted Sloman. The picture is taken from E. Phillips Oppenheim's story of "The Passerby," but will be released under a different name.

Gloria Swanson will begin work soon under the direction of Sam Wood on "The Shulamite," adapted from the play by Edward Knoblock and Claude A. Skew. The first pictures starring Gloria Swanson, "The Great Moment" by Elinor Glyn, will be released soon.

Mary Anderson, now with Charles Ray's company, has been signed to appear as star in a series of comedy dramas to be produced by the Spencer Productions, Inc.

Allene Ray's first five-reel Western production will be released on June 15. He is making a series of six five-reelers.

SEN. WALKER SPEAKS ON FILMS

The Theatre Owners' Chamber of Commerce and the Motion Picture Theatre Owners of America combined in a welcome home luncheon to Senator "Jimmy" Walker at the Astor on Wednesday.

The gathering was principally to hear the Senator tell of his trip to the various exhibitor organizations through the West. William Brandt, president of the Theatre Owners' Chamber of Commerce, acted as chairman, introducing each speaker, including Charles J. O'Reilly, Sidney S. Cohn and Senator Walker.

Mr. Cohn, in his brief talk, outlined the work that has just been done by his association at Washington, and told of what matters were to be taken up at the national convention in Minneapolis at the end of this month.

Senator James J. Walker then was introduced and gave one of his characteristic speeches full of enthusiasm. He told of conditions leading up to the introduction of the Lush censorship bill at Albany, the methods pursued by the producers to prevent its passage and the work that the exhibitors did in this regard. The man who brought Sunday baseball to this State, as well as present-day boxing laws and Sunday motion pictures, did not mince words in talking of the recent censorship fight, and his remarks were received with frequent outbursts of applause from a large number of exhibitors that were in attendance.

There can be no doubt but what the exhibitors have a real fighting champion in Senator "Jimmy" Walker, who, as counsel for the Motion Picture Theatre Owners of America, is doing wonderful work for the organization and apparently has been instrumental in welding together a strong exhibitor organization.

Those at the speakers' table at the Senator Walker luncheon included Henry Landau, L. F. Blumenthal, Ed Fay, president of the Rhode Island Exhibitors; Sydney Cohn, president of the Motion Picture Theatre Owners of America; Senator James J. Walker, William Brandt, president of the Motion Picture Theatre Owners' Chamber of Commerce; Charles J. O'Reilly, John Manheimer, Joseph A. Warren, John S. Evans, president Pennsylvania exhibitors; John T. Collins, president New Jersey exhibitors and Commissioner of Licenses.

NO CHANGE IN DRAMA

When Norma Talmadge's screen production of "The Sign on the Door" is released by Associated First National, it will have the distinction of being perhaps the first stage play which has ever gone to the screen without a change. Director Herbert Brenon followed Channing Pollock's stage play scene for scene and situation for situation.

It is interesting to note that for months the story of "The Sign on the Door" was in the scenario department of one of the foremost film companies, and was returned to Mr. Pollock with a note that it was not suited for screen production. However, when the play had been successfully produced on Broadway, a representative of the above mentioned company, along with many others, tried desperately to obtain the film rights, but Joseph M. Schenck had already grabbed the prize.

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VAUDEVILLE BILLS

(Continued from Page 26)

Lincoln Sq. (First Half)—Richard Wally—Brown, Evans & Earl—Royal Harmony 5—Miner & Evans—2 Ladellas. (Last Half)—Blue Cloud & Winona—Davis & Chadwick—Chisholm & Breen—Jimmy Reynolds—Mystic Hanson Trio. Greeley Sq. (First Half)—Adolpho—Tess & Anna Carter—Henshaw & Avery—Mystic Hanson Trio—Geo. Morton—Kitaro Japs. (Last Half)—Keefe & Lillian—2 Ladellas—Maxwell Quintette—Black & O'Donnell—Elizabeth Salti & Co. Delancey St. (First Half)—Keefe & Lillian—Joe & Clara Nathan—Terminal 4—Joe Fenton & Co. (Last Half)—Matters & Young—Chas. Martin—Foster & Seaman—Chapman & King—Howard & Lewis—Johnny Clark & Co.

National (First Half)—Pedrick & Devere—Chas. Martin—Bond, Berry & Co.—Howard & Lewis—Hill & Ackerman. (Last Half)—Norman & Jeanette—Du Tiel & Covey—Kerr & Ensign—Fields & Fink.

Orpheum (First Half)—Sinclair & Gray—Lou & Grace Harvey—Foster & Seaman—Cole, Gibson & Johnson—Josephine Harmon—Dance Originalities. (Last Half)—i Fantinis—Paul & Georgia Hall—G. Swaine Gordon & Co.—Burt & Walton—Alexander Sparks & Co.

Boulevard (First Half)—Blue Cloud & Winona—Jimmy Reynolds—Chisholm & Green—Cooper & Ricardo—Romas Troupe. (Last Half)—Joe & Clara Nathan—Adolpho—Tid Bits—Howard & Craddock.

Ave B (First Half)—Evelyn Phillips—Elizabeth Salti & Co.—Tillyou & Rogers—Walter Moore Trio. (Last Half)—King Bros.—Crescent 4—Mammy—Fox & Barton—3 Wilson Girls.

BROOKLYN, N. Y.

Metropolitan (First Half)—Norman & Jeanette—Flo Ring—Kerr & Ensign—Burt Walton—Minstrel Monarchs. (Last Half)—Wonder Girl—Terminal 4—Johnson, Cole & Gibson—Rudinoff—Dance Originalities.

Fulton (First Half)—Herman & Young—Du Tiel & Covey—Tid Bits—Fields & Fink. (Last Half)—Pedrick & Devere—Bond Berry & Co.—Cooper & Ricardo—Romas Troupe.

Palace (First Half)—Lew Hoffman—Crescent Comedy 4—Fox & Barton—Leach LaQuinlin Trio. (Last Half)—Evelyn Phillips—Adams & Gerbue—Dody & Berman—Kenney, Mason & Scholl.

Warwick (First Half)—Mammy—Chapman & King—King Bros. (Last Half)—Lew Hoffman—Hawthorne & Cook—Walter Moore Trio.

BALTIMORE

Equillo Bros.—Kneeland & Powers—Lee Beggs & Co.—Cella Weston & Co.—Doraldina.

PHOTOGRAPHERS GET CHARTER

ALBANY, N. Y., June 6.—The Motion Picture Photographers Association, a membership corporation with its principal office in New York, was granted a charter by the Secretary of State last week. The charter states that it is the purpose of the organization to cultivate the science of motion picture photography and to elevate the standards of honor, integrity and courtesy of those engaged in motion picture photography. The incorporators, all of New York City: George W. Peters, Van Buren, Horace G. Plympton, Oliver T. Marsh and John C. Bitzer.

NAVY IN PICTURES

A series of motion pictures taken by navy photographers while our navy was in action were shown for the first time this week at the Harris Theatre. Rear Admiral H. McHuse of the Third Naval Base, made a short speech of introduction. The pictures which are entitled "Our Navy in Action," were thrilling to the extreme, particularly those showing the destroyer fleet in action, the loading and the firing of guns and depth bombs. There was also a novel picture of a smoke screen and of navy airplanes in action. Some of the films were taken in the latter.

TEARLE GETS ALIMONY BOOST

The Appellate Division affirmed the Supreme Court order of Justice John M. Tierney increasing the alimony of Mrs. Josephine Park Tearle from \$25 to \$75 a week. Mrs. Tearle recently filed an application for the increase when she learned that her former husband had signed a contract at a salary of \$1,750 a week. Tearle, who is living with his fourth wife, opposed the increase.

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BOSTON

(First Half)—Bollinger & Reynolds—Ryan & Mack—Nada Norraine—La Folette & Co.—Adrian—Sig. Franz & Co. (Last Half)—Goldie & Ward—Ryan & Mann—Albert Rickard—Chapelle, Stenette & Co.—Baker & Rogers—Margot & Francois.

FALL RIVER

(First Half)—Goldie & Ward—Albert Rickard—Chapelle, Stenette & Co.—Baker & Rogers—Margot & Francois. (Last Half)—Bollinger & Reynolds—Nada Norraine—La Folette & Co.—Adrian—Sig. Franz & Co.

HAMILTON

(First Half)—Les Arados—White & Cazzio—Nancy Boyer & Co.—Kane & Chidlow—Jack Martin Trio. (Last Half)—Jack Gregory & Co.—Murphy & Lockmar—Martha Russell & Co.—Bartlett, Smith & Sherry—Gypsy Trio.

HOBOKEN

(First Half)—Adams & Thompson Sisters—Kennedy & Davis—Cardo & Noll—Curfis & Fitzgerald—Kramer & Paterson. (Last Half)—Roder & Dean—Arthur Lloyd—Van & Mack—Steppe & Lancaster—Rogers, Barnett & Taps.

HOLYOKE

(First Half)—Wonder Girl—Paul & Georgia Hall—Maurice Samuels & Co.—Hawthorne & Cook—Alexander Sparks & Co.

LONDON, CANADA

(First Half)—The Hurleys—Billy & Moran—Jack Lyle. (Last Half)—Beattie & Bloom—Norton & Wilson—Roebert & Gold.

MONTREAL, CANADA

Clifton & Spartan—Mabel Phillips—Jas. Grady & Co.—Rand & Gould—White, Black & Useless. (Last Half)—The Hurleys—Billy & Moran—Jack Lyle.

OTTAWA, CANADA

Brown's Dogs—Harvey De Vora Trio—Into the Light—McCoy & Walton—Emery Quintette.

PROVIDENCE

(First Half)—White Steppers—Ryan & Mann—Fred Weber & Co.—Lester Bernard & Co.—La Van & Devine. (Last Half)—3 Martells—Ryan & Mack—Boyd & King—Murray & Lane—Harry West & Chums—6 Royal Hussars.

WASHINGTON, D. C.

Francis & Wilson—Ben Linn—Lyle & Emerson—Kee Tom 4—Barnold's Dogs.

WINDSOR, CANADA

(First Half)—Beattie & Bloom—Norton & Wilson—Roebert & Gold. (Last Half)—The Hurleys—Billy & Moran—Jack Lyle.

SUE OVER FILM TITLE

The Anglo-American Drug Company has filed suit in the New York Supreme Court against the United Artists Corporation, Kenneth Davenport, William Parker, Letta Woods, and Todd Reed, asking for \$100,000 damages, which they claim is due them for harm done to their firm by a title in the Douglas Fairbanks motion picture called "The Nut."

The concern refers to its manufacture of "Mrs. Winslow's Soothing Syrup," which, it says, is devoid of alcohol, or any drug or narcotic which would produce artificial sleep or render a person unconscious. The complaint states that in the film, "The Nut," there is a scene of an explosion, which causes several people to become unconscious, and that a title follows to the effect that "as a sleep producer Charley's incense has it all over Mrs. Winslow's soothing syrup." This, the firm alleges, has held their syrup up to "ridicule, contempt, and derision."

The persons mentioned in the complaint, with the United Artists Company, as defendants, are the authors of the film.

GILDA GRAY ROBBED

Some actresses don't mind having trifles stolen occasionally if they will get in the papers that way. Not so Gilda Gray, now shaking the shimmy in one of the shows along Forty-second street. Mrs. Gil Boag, which is the name by which Gilda is known at her home at 325 West Seventy-seventh street, had about \$1,300 worth of jewelry stolen from her home the night she opened in "Snapshots of 1921."

She surprised reporters for the dailies by announcing that she had no comments to make on the theft of her jewels. "I have nothing to say," she told them.

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ZUKOR ISSUES STATEMENT

In answer to an attack made in certain motion picture magazines against the Famous Players-Lasky Corporation, Adolph Zukor issued the following statement:

"To the exhibitors of America:

"In considering the attack that is being made upon me and upon the Famous Players-Lasky Corporation, each exhibitor, I believe, should pass judgment upon the basis of his own experience with me and with the company I head. The exhibitor is interested particularly in his own case and I urge each of you in the midst of this agitation based upon inaccuracies and exaggerations—to decide whether you have been fairly treated by me and by Famous Players-Lasky Corporation. I want you to judge whether my activities since I entered the motion picture business—first as an exhibitor eighteen years ago, and as a producer for ten years—have made for greater prosperity for exhibitors and for the upbuilding of the industry.

"Famous Players-Lasky Corporation entered the exhibiting field only after certain exhibitors entered the field of producing and distributing pictures and put forth an organized effort to take from us our stars and directors. The attack was focused upon us because we were the only company that had been so farsighted as to gather around us the stars and directors best equipped to furnish the public with the sort of entertainment it demanded. Our strength was built by years of genuine service to exhibitors and to the public.

"Our stars and directors were told that the exhibitors controlled the best theatres and that therefore in order for the stars to get higher salaries the stars must join hands with them. Our distribution was threatened and there was no alternative but to acquire theatre interests in localities in which conditions beyond our control seemed to make it necessary in our best judgment to safeguard our business.

"Only by a wide distribution of Paramount Pictures can we insure the revenue necessary to maintain the quality that exhibitors and the public demand. The prosperity of each exhibitor is linked with the producers. He must have a steady supply of good pictures. We must have a wide outlet for our product. Neither of us can succeed without the other and knowing this we have made every effort to co-operate with the exhibitor in order that he may prosper.

"The attacks upon me are an effort to make the exhibitors believe that we are attempting to drive them out of business—that we do not value their good will. I want every thinking exhibitor to know that we are primarily a producing and distributing organization and our only thought is to please the exhibitor. Our exhibiting interests work to the advantage of exhibitors as a whole in that they widen our distribution in localities in which we otherwise would not be permitted to obtain a fair revenue for our product. Thus, by wide distribution, we bring about an equalization of rental prices throughout the United States so that the smaller exhibitors will not be forced to bear more than their share.

"The statement that I no longer control the policy of Famous Players-Lasky Corporation and that I obey Wall Street is too ridiculous to make necessary a denial. "The policies of the organization are those laid down by me and every exhibitor who knows me must appreciate that I sanction only one way of dealing, and that is the way that is fair to both sides. I never have knowingly harassed nor embarrassed an exhibitor and I stand as I have stood for the last ten years, giving every support to the exhibitor in the knowledge that I head an organization of trained picture makers trying in every way they know how to aid the exhibitor to regain his prosperity.

"I feel that it is deplorable that for selfish reasons men will work to tear apart an industry and to create dissension instead of building good-will between the component parts of our business: the exhibiting, the distributing and the producing branches. Now, of all times, too, we need a united force to fight the agitators who are attacking us from the outside.

"It seems hardly necessary to state again

the truth about the misstatements that have been made regarding the case of Mrs. Dodge. We had no interest with Mr. Black at the time this deal was first made, but when the question came up, Mr. Black was requested to make every effort to help Mrs. Dodge. After an unsuccessful attempt to come to a fair understanding with Mrs. Dodge, Mr. Black turned the theatre back to its original owner, Mr. Emons, who now controls the property. Mr. Black has absolutely no theatre interests in Morrisville, Vt.

"Our arrangement with Mr. Black in New England was made only after a certain group gained control of so many theatres in New England that we found ourselves in a very dangerous position and the security of our distribution was threatened. We joined with Mr. Black in order that the people of New England could see Paramount Pictures. We will welcome an investigation and the publication of the facts in the New England situation by any group of disinterested exhibitors.

"Never before has there been such a feeling of good-will between Famous Players-Lasky Corporation and the exhibitors of the United States. Agitators, attempting to build themselves, are attacking us in an effort to destroy that good-will, which I feel is an asset to the exhibitor as well as ourselves. We must work together that our industry shall prosper.

"Each exhibitor is interested in his own problem and no fair-minded exhibitor has ever found me anything but a friend to him when he has sought my aid in the solution of any of his difficulties.

"I feel sure that the exhibitors of the United States will recognize as false these accusations and will agree that Famous Players-Lasky Corporation is a good influence in the industry and not a foe to the exhibitors of America.

ADOLPH ZUKOR.

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PALACE Mat. Daily at 2 P. M.
25, 30 and 75c. Every night, 25, 30, 75, \$1, \$1.50
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George M. Cohan in the Revival of the Laughing Success
"THE TAVERN"

COHAN Theatre, B'way and 43d St.
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A. L. ERLANGER Presents
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"TWO LITTLE GIRLS IN BLUE"

ELTINGE Thea. W. 44th St. Mats. Wed. & Sat. 2.00
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DAVID BELASCO Presents

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Now working for Mr. Delmar. Watch for our new Act, opening at Henderson's, Coney Island, around the middle of July.

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Direction—JACK HENRY, U. B. O. Time.

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Direction—JOE MICHAELS

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LE ROY BROS.

Spectacular Exponents of Equilibrium

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WATCH THEIR FEET—IN VAUDEVILLE

Mike RODER & DEAN Jack

Comedy Aerialists Featuring Their Own Original Idea "THE SKY DROP"

JOE and CLARA NATHAN

A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

INGENUE
CATCH
ME
AT
COLUMBIA

Now
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PAULINE ANDERSON

MATTY

WHITE and ULIS

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With
Jean Bedini's
Peek-a-Boo

in a League of
Songs and Smiles
Season 1921-22
With
Jacobs and Jermon



TANEAN BROTHERS

BLACKFACE COMEDY, MUSICAL,
SINGING AND TALKING.
Direction—NAT SOBEL

WARNS AGAINST CENSORSHIP

In a statement addressed to the Allied Motion Picture Interests of America, D. W. Griffith presents a plan for putting down any movement for Federal censorship of motion pictures, Mr. Griffith's letter says:

"Ladies and Gentlemen—It is reported that certain interests in the motion picture industry are encouraging a movement for Federal censorship of motion pictures.

"This question was thoroughly threshed out in an open meeting of the allied moving picture interests a few years back. The National Association of the Moving Picture Industry, representing 90 per cent. of the entire business, unanimously adopted a resolution that it was opposed to all forms of legalized censorship of the screen productions of this country. That resolution still stands upon the books of the association.

"It means that we ask only that same liberty under the constitution which provides for free speech, a free press and the freedom granted spoken and operatic offerings upon the stage.

"Our association unanimously held that there was no valid reason why our pictures should be singled out by a lot of busybody reformers and made the goat of stupid legislation just because it was young and growing in great popularity. There is nothing at present which warrants an alteration of that view. On the contrary, much has happened in the past years and even the last month to prove the wisdom and foresight of that action.

"Censorship in the States where it has been fastened upon us has proven a farce. There are ample laws in all parts of the country to protect both the stage and screen without recourse to the prejudgment of a censor board. Dr. Crafts, one of the chief reformers, who has persistently tried to control screen legislation, admits that there are enough laws now to take care of this if these were enforced.

"I have gone into the question of State censorship at this point for a purpose. Do not let any one humbug you that Federal censorship is the relief for this handicap to your efforts. Politicians like to have snug jobs to give out to their followers. Do not imagine for one moment that these politicians are going to surrender the sovereign rights and police powers of their respective States just because a few of our associates think they can ask the Federal government to step in and take hold of the jobs for them.

"Even if one were so bigoted as to subscribe to this un-American and blighting principle of Federal censorship, it will be found that the State politicians are not such supine asses. We have national banking, railway, insurance and food and drug control, but have the separate States surrendered their sovereign rights because these laws are upon the Federal statutes. If any one seeks to tell you that the States have abandoned their railway, banking, insurance or food commissions because of these Federal laws, laugh in his face and tell him to wake up.

"There is only one result that can accrue from any misguided movement to further Federal censorship and that is to create censorship in States where these proposed laws have been defeated.

"Knowing from actual experience that State censorship has been a failure and only resulted in imposing unjust limitations and burdens upon the most popular form of amusement ever discovered in the world, how can any one with a grain of men-

tality consistently favor Federal censorship?

"I personally have an abiding faith in the sound judgment and good taste of the American people. Thirty millions of these citizens attend the moving picture theatres of the country every month, and I prefer their voice to that of all the self-appointed guardians of our morals in and out of censor boards.

"The people are growing tired of listening to the tom toms of paid reformers and agitators. Let your voice and action join in the awakening protests against this wave of parentalism in government and you will find that politicians with their ears to the ground will be slow in the future about passing unjust and discriminatory laws that hamper your actions and accomplish no good except to find snug jobs for a few henchmen. D. W. GRIFFITH."

GOVERNOR TO ACT AS CENSOR

To give the motion picture producers an idea of the character of screen dramas that he approves, Governor Nathan L. Miller is to act as censor of one picture. The Governor has accordingly consented to have a private showing of the screen version of "The Cave Girl" given at the Executive Mansion in Albany this week. This is the first time that a motion picture has been shown in the home the State provides for its chief executive. The matter was arranged by Charles H. Duell, Jr., who has organized the Inspiration Pictures, Inc., and offers as its attraction "The Cave Girl," which is an adaptation of Guy Bolton and George Middleton's comedy drama, which had a short run on Broadway last year.

While Governor Miller was in the city recently, Mr. Duell, on behalf of motion picture interests, conferred with the Governor. He and Governor Miller and friends, Mr. Duell having been active in the Gubernatorial campaign last year. Mr. Duell informed the Governor that there was considerable uncertainty in the motion picture industry as to the character of pictures that are to be produced.

"As a producer myself, having contracted with Richard Barthelmess to star him for three years," said Mr. Duell, "I was interested in knowing what he has in mind. I am a believer in clean pictures. The Governor showed that he has given the matter of regulation considerable thought. He told me that the main requirements that he would demand of the people he will appoint on the censorship board will be that of common sense.

"The Governor conveyed to me the idea that productions should be of a type that will be suitable for the entire family, pictures that a father or mother would feel absolutely safe in having their children witness. I suggested that it would help the producers immeasurably if the Governor would give some sort of a personal demonstration of the kind of pictures he believes would be acceptable to the entire family.

"I have purchased the screen version of 'The Cave Girl,' believing it to be typical of the new era in motion pictures that you have suggested should be produced." I told the Governor. "I will show it to you and if it is not the kind of entertainment that you think any member of the family should see I will consign it to the scrap heap."

"Governor Miller agreed that this would be a good idea and suggested that the picture be given a showing in his Albany home."

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"The general slump in business, over-
production and fear of foreign films are
three reasons for the slack conditions in
the motion picture industry. Producers
can't get loans from the banks because
of the general slump and because bankers
fear the foreign invasion. But, inasmuch
as nearly all the pictures in stock have
now been released and as the tariff will
soon be in force, we may expect a boom
in the pictures by Fall. Equity has
made a fight for American pictures with
her own money, and she is going to
win."

MASS. CENSOR BILL SIGNED

BOSTON, May 30.—The motion picture censorship bill was signed by Governor Cox last week. Closely following in pattern the New York State bill recently signed by Governor Miller, it is the first censorship bill to be passed by any state since the New York bill became a law.

The censoring of motion pictures will be left to Department of Public Safety, and by the terms of the new law no motion picture will be allowed to be exhibited unless it is first passed upon.

In answer to the statements made by numerous persons and newspapers that the censorship bill was the first step in the direction of the general censorship of theatres and newspapers, Governor Cox issued a statement in denial as follows:

"The bill is in many ways more fair to the producers than the laws passed in other states where censorship has been created," he stated. "In fact, Massachusetts has not attempted censorship in the strict sense of the term, but prescribed certain standards of regulation and a right to appeal to the courts in case of unreasonable decision. So far as public sentiment has found expression, it was overwhelmingly in favor of the sort of regulation which is hereby created."

The censorship bill containing other provisions besides the ones now incorporated in the measure was vetoed by Governor Cox last year on the grounds that it was unconstitutional. The Governor declared today that these objectionable features had been eliminated and the bill in its present form had been passed upon as to its constitutionality by the Attorney General.

Governor Cox said that the new law would help the motion picture industry immeasurably instead of harming it, as it would keep the producers of low quality films out of the business.

BIG DUTY FOR FOREIGN FILMS

A substantial ad valorem tariff on foreign film will be recommended to Congress by the sub committee of the Committee on Ways and Means which has been corresponding with the Equity, according to John Emerson, president of the organization.

The announcement that Equity was taking a vigorous stand for a high tariff on foreign films was first carried in THE CLIPPER several weeks ago, the entire brief that was prepared by Equity and presented to the Ways and Means Committee being printed.

"There can be no argument for free importation of foreign film on the ground of reciprocity," said Mr. Emerson, "since only 15 per cent of the sales value of any picture lies in foreign territory. Films are never produced with foreign sales in view—it is the American territory which counts. A tariff won't shut out foreign films; it will simply force foreign producers to compete with us on equal terms.

"The general slump in business, over-production and fear of foreign films are three reasons for the slack conditions in the motion picture industry. Producers can't get loans from the banks because of the general slump and because bankers fear the foreign invasion. But, inasmuch as nearly all the pictures in stock have now been released and as the tariff will soon be in force, we may expect a boom in the pictures by Fall. Equity has made a fight for American pictures with her own money, and she is going to win."

BLAMES N. A. M. P. A.

The passing of the State motion picture censorship law was the fault of the National Association of the Motion Picture Industry, according to the statement of State Senator James J. Walker, counsel for the Motion Picture Theatre Owners of America, at a luncheon given in his honor at the Astor Hotel last week.

Senator Walker asserted that the censorship bill could have been killed if it had been handled properly. He charged that the compromise offered by the National Association's counsel at the hearings on the bill would have held the exhibitor responsible for the showing of a picture that was complained about by three or more citizens.

THE NEW YORK CLIPPER

KEITH TO OPEN \$2 PICTURE HOUSE

B. S. Moss, who is in charge of the motion picture department of the B. F. Keith organization, completed arrangements last week for a new theatre to be called the "Arcadia," which is now being built in the Bush Terminal Building at Knickerbocker Annex, at 130 West 42d Street. The house will open on Labor Day, doing two shows a day, with a seating capacity of 700, all on one floor. The seats will sell for \$1 at matinees and \$2 in the evenings. Special feature motion pictures only will be booked in the house.

These films will be shown for indefinite runs, or in other words, as long as it pays to keep the same feature in the theatre. It is intended that the "Arcadia" shall act as a salesroom, or show window, for producers. In the future, instead of seeking for a legitimate theatre in which to book "super-features," producers can secure booking, if the film is worthy, at the Arcadia. The theatre is to be run for exploitation, but at the same time it is expected to render a big profit to both the exhibitors and the producer. Starting with the Arcadia, when a film makes good, a producer can secure anywhere from one to two thousand days of booking for his features on the rest of the Keith circuit, after completing a run at the "Arcadia." For it is the intention of the Keith organization to make the slogan, "direct from the 'Arcadia,'" mean as much to a motion picture, as "direct from the Palace" does to a vaudeville act.

Details for the exploitation of films are being carefully detailed. The projection will be par-excellence. Seats will be placed at a distance of a few feet from each other, so each patron can sit in solid comfort. An electric light is being placed at the bottom of each seat to enable patrons to read their programs without straining their eyes. Decoration will be of the most beautiful. A concert orchestra of thirty pieces, in a specially designed "sound-box" pit, will furnish the music.

PLAN BIG CONVENTION

With the national convention of the Motion Picture Theatre Owners of America, to be held in Minneapolis, Monday, Tuesday and Wednesday, June 27, 28 and 29, less than a month away, President Sydney S. Cohen and the members of the convention committee are working to make it one of the biggest events in the annals of organized exhibitors.

All plans are being made with a view to having the convention purely a business session and to make constructive plans for the continued growth and development of the organization.

During the session of the executive committee in Washington, Secretary of Labor J. J. Davis expressed his appreciation of the work now being done by the exhibitors, and declared that he was also interested in their problems. He has invited the delegates to the national convention to visit the school in Aurora, Ill., to see what is being done there in the way of vocational training.

Among the matters of grave importance to the exhibitors that will be thrashed out to a final solution at the convention will be the question of taxation. The committee on taxation appointed in Washington has been holding meetings in New York, giving the subject exhaustive study, so that a complete report may be made to the delegates in convention assembled.

One of the revelations that will be of decided interest to every exhibitor in the United States will be the report of the committee on exhibitor producer relations.

REPERTORY CO. TO CONTINUE

The Goldwyn Repertory Company, which the Goldwyn Pictures Company installed more than two years ago at its Culver City studios, has been found so successful that the company has decided to continue the arrangement.

The repertory company includes: Helene Chadwick, Richard Dix, Cullen Landis, John Bowers, Sydney Ainsworth, Molly Molone, James Neill, Richard Tucker, Nick Cogley, M. B. ("Lefty") Flynn, John Cossar, Kate Lester, Virginia Madison, Johnny Jones, Buddy Messenger and Lucille Rickson.

BIG FILM STUDIO TO CLOSE

Despite persistent denials from the officials of the company, it has been reliably ascertained that the Famous Players-Lasky studio in Long Island City, which was opened last year, will close within a few weeks and will remain closed for six months at least. For several weeks it has been rumored that this, the largest studio in the East and one of the most thoroughly equipped, would close and that no pictures would be made there during the coming Summer or the Fall.

It was closed once before six months ago when it was found necessary to install new equipment, for the studio was found inadequate shortly after it was opened for the purposes for which it had been built. It has been altered several times and the report has been current that the entire structure had been remodelled.

Poor business conditions are the cause of the closing this time. The demand for the features which have been made at the Long Island studio are said to have shrunk so, that the company had decided to make all the pictures necessary at a West Coast studio. Although those in authority refused to make any statements on the closing, a public statement from the company is expected this week or next. This statement will, no doubt, give other reasons for the closing which have not yet been advanced.

The various producing units of the Famous Players-Lasky Corporation, which are now located at the Long Island City studio, will be transferred to the Los Angeles studio on the completion of all Paramount pictures that are now under

the course of production. The Long Island City studio will then be closed until next season.

This, according to Jesse Lasky, is being done to take advantage of the dry season which is now beginning in California. When the rainy season sets in again the companies will again be moved to the Long Island City studio.

SUGGESTED FOR CENSOR BOARD

SYRACUSE, June 6.—Mrs. Florence E. S. Knapp has been suggested as a member of the State censorship committee of three to Governor Miller by Republican men and women leaders of Onondaga County.

Governor Miller has announced that he would name the three appointees this week, and it is felt by local Republican leaders that Mrs. Knapp has a good chance of obtaining one of the places on the committee, which carries with it an annual salary of \$8,000.

Mrs. Knapp is said to be of a broad viewpoint, and is looked upon as ideally fit for the position of censor. While she has refused to discuss the matter, Mrs. Knapp stated that if she is offered the position she will accept.

FAMILY FILMS RECOMMENDED

Three pictures are recommended as family films in the latest bulletin of the National Motion Picture League. The pictures recommended are: "The Lost Romance," directed by William C. De Mille; "A Kiss in Time," with Wanda Hawley, and "Rocking the Boat," single reel comedy put out by the Educational Films Corporation.

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
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THE PADEREWSKI OF SYNCOPATION

Direction—LEW LESLIE

Three CLIFFORDS

RUTH CHERRY—SARAH VENABLE—HARRY CLIFFORD
BOOKED SOLID LOEW CIRCUIT

Billy Peddrick-DeVere Ruby

SMART MELODIES AND STEPS

U. B. O.—Jo Paige Smith

Loew—Joe Michaels

SANKUS & SYLVERS

ANY TIME—ANY PLACE—ANYWHERE—ALWAYS PLEASING
ORIGINAL TROT RHYTHMERS

Dir.—PETE MACK

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Management—Ed. Davidow & Rufus Lemaire
SHUBERT NEW ADVANCED VAUDEVILLE
Singing and Dancing
Booked Solid

Wm. Cahill

THE MAN FROM IRELAND
Direction—HARRY SHEA

"PERSHING"

A NOVELTY SURPRISE
Presented by E. L. BUTLER

LAURIE ORDWAY & CO.

IN VAUDEVILLE
IRENE FISHER at the Piano

MAGICIANS GIVE BANQUET

The seventeenth annual banquet, entertainment and dance of the Society of American Magicians was given at the Hotel McAlpin on Friday night last week, and proved to be a brilliant affair.

Over six hundred members and guests were present, including almost every magician of note in the United States, and many persons of note both in theatrical and private life, who, after the dinner, were entertained by witty speeches and a long program of magic, music, mystery and mirth.

Harry Houdini, now engaged in the motion picture industry, acted as toastmaster, and a witty toastmaster he proved to be.

After many congratulatory telegrams were read, Postmaster Thomas G. Patten of New York was introduced as was also Robert Gould Shaw of Boston. Houdini next introduced Dr. Frank Vizetelly, of Funk and Wagnalls, as "a man of words," and Dr. Vizetelly explained that he had had the pleasure of introducing a new word in the Standard Dictionary, "Houdinize."

Howard Thurston said there were 50,000 persons in the United States who were interested in magic and that it was the most moral, instructive and clean entertainment given on the stage. "It is far from dead," said Thurston, "as my books will show that my receipts for the past four years have been over \$1,000,000."

Mr. Douglass Flattery, of Boston, was introduced and then Dr. A. M. Wilson, of Kansas City, editor of the *Sphinx*, the foremost magical publication in America. Dr. Wilson said that he had been interested in magic for sixty years, that he was with Robert Heller in 1862, in Cincinnati—"where I wasn't born," added the doctor. He also said that there was "not an art or a science that requires as much deep intellectual thought as magic."

Horace Goldin drew one of the big laughs of the evening by saying, that one of the most interesting remarks he had heard all evening was the statement by Howard Thurston, that there were 50,000 persons in the United States interested in magic, "and I am one of them," said the illusionist as he sat down.

Mme. Hermann, widow of Hermann the Great, whose greatest trick is her illusion of youth, said that her art was in silence, which is rather remarkable for a woman, even the widow of a famous magician.

Following the introduction of Epes Winthrop Sargent and James Burch, "The Great Blackstone" was introduced as a coming magician of promise, and in response made a few neat remarks.

Preceding the entertainment Alfred Becks, formerly with A. M. Palmer and Dion Boucicault, and now librarian for Houdini, was introduced.

The program itself, the various artists being introduced by Hardeen, Houdini's brother, was started by Brush, a magician from Pittsburgh, who really presented a laughable act. Not attempting to deceive to any extent, Brush got many laughs by dropping cards, billiard balls and other articles, in fact, everything he touched seemed to "go wrong," and Brush, in apparent disgust, would throw the remainder of whatever he happened to have in his hand on the stage.

Mulholland did the "Thimbles" cleverly and was followed by Lou Freeman in a blackface monologue and a number of published songs.

La Violetta, with some beautiful apparatus and a number of clever tricks, mystified and entertained, assisted by Harry Houdini and Horace Goldin, and then B. M. L. Ernst provided one of the surprises of the evening. He entered carrying a square pasteboard box which he placed on a table. With exceptional address, he made a few well directed and witty remarks and then said he would do a trick; he asked for an assistant from the audience and said that he would select his own. "Is Harry Houdini in the house?" brought a laugh, and when Houdini got upon the stage, Ernst proceeded in magician fashion to apparently do a mystifying stunt. Waving his hands over the box he said, "Howard Thurston, don't look," and the lid of the box was seen to rise in the air on a quite visible black

string. After producing a bouquet of flowers from the box for Mrs. Houdini, Ernst produced a silver loving cup suitably inscribed and presented it to Houdini for his services and in appreciation of all he had done for the society.

Houdini responded in a neat speech of thanks and then Sam Levy sang a number of songs, after which Ethel Fisher, a cute pretty little Miss, sang "You Made Me Forget How to Cry," did a clever toe dance, sang "You Ought to See My Baby" and then did a split with the cutest little shimmy for a conclusion. The child was a hit and shows exceptional promise.

Dornfeld, from Philadelphia, known to all his friends as "Dorny," presented "Painless Magic" and was a hit with his witty sallies and well aimed comedy. He did the wand from the pocketbook, the restored paper, some card tricks, his own "Thumb Trick," the "Twentieth Century Handkerchief," and made a hit.

The Great Blackstone made one of the hits of the evening, producing a number of articles from a man's coat, including a rabbit, and did a number of clever card tricks and a good rope trick in which, although his hands were found to be securely tied behind his back, various taps on the head were noted by his assistants, Mystic Clayton, the Great Leon, and a couple of fine looking Bolsheviks provided by Harry Houdini from the picture studio.

The Floyds, in some rapid mental telepathy exhibitions, including additions of large rows of figures on the blackboard, while blindfolded, were warmly applauded, after which the feature of the evening's entertainment was presented by Horace Goldin, who did the illusion of sawing a man in half.

A man was placed in a box previously shown empty, the man's head and hands protruding from one end of the box and his feet seen to emerge from the other. Members of the audience held both hands and feet, and then Goldin performed the feat of sawing through the box and, apparently, the man with a large band saw. The two halves of the box were then separated and Goldin walked through the space between. Rejoining the halves, the box was opened and the man, apparently as well as ever, walked forth. The illusion was voted a success and a good one, by a number of magical experts who were present.

Carl Brema, from Philadelphia, made a hit with a number of original feats, including thimbles, ribbon dyeing and a borrowed coin and restored handkerchief trick.

Max Holden, with some exceptionally well produced hand shadowgraphs, provided comedy and showed digital dexterity and finesse of execution—he killed 'em!

The genial and versatile Frank Duerot brought the entertainment to a close with several really clever rag pictures, humorous through their conception and execution, but more so through the interspersed witty repartee, which brought howls of laughter from Houdini and the others.

Although Houdini has managed to get out of many things, he couldn't escape from dancing with a score of young debutantes, nor the praise of all those who were present for having managed what was spoken of by many of the old-timers as the best affair ever given by the S. A. M.—the Society of American Magicians.

The guests of honor were: Postmaster Thomas G. Patten of New York, Dr. and Mrs. Frank Vizetelly and daughter, Howard Thurston and wife, Dr. A. M. Wilson, Mme. Adelaide Hermann, Robert Gould Shaw of Boston, M. Douglass Flattery of Boston, Epes Winthrop Sargent, Tom Lewis, Hageman, and Francis J. Martinka and wife.

Others present included: The Great Blackstone and wife, Frank Duerot, Jean White, Mystic Clayton, Joe Dunnigan, Carl Rosini, The Great Leon, Carl Brema, Harry Rouclere and wife, C. Fred Crosby, G. G. Laurens, D. Carpenter, Mr. and Mrs. McDonald, Will M. Meyenberg, Fred Schubert and wife, Jean Irving, Julius Dressbach, S. Leo Horowitz, Robert H. Elroy, J. T. Schock, Guissart and wife, Mr. and Miss Blake, Gus Vincent, J. F. Rinn, Berryman, E. R. Christoff, Harold H. Brown, F. L. Holly, Elmer Eckaw, Fred

W. Eldred, Drake V. Smith, Jr., B. M. L. Ernst, Morris Ernst, Max Toch, Dr. Peck, Dr. Harpel, Alf. P. Saal, W. A. Ransom, Van Dien, Galatovich, G. W. Heller, John Mulholland, Oscar Teale, Theodore Hardeen and wife, Nat J. Weiss and wife, William Weiss and wife, Harry Poppe and wife, Mr. and Mrs. Wilstach, Mrs. Hageman, Melvin Kane, Wallie Muller, Frank Reilly, Julia Sawyer, Beats Moreland, Captain Arthur Booth Chase, C. Gladys Weiss, Theodore Hardeen, Jr., Julia Karcher, Professor John Coleman, Mrs. Grace Kramer, Alfred Becks, Miss McBride, Miss Hackstaat, Mr. and Mrs. Wickers, Mr. and Mrs. Saland, Mr. and Mrs. Dingwall, Wm. M. Linnett, Jr., Harry C. Park, Harry Linaberry, Wm. R. Berryman, Francis J. Werner, Leo Rullman, Burgess, B. Irving, Eldridge Christoff and Mr. and Mrs. Elmer Eckam.

INVESTIGATING PEGGY'S PURCHASES

A government investigation into Peggy Hopkins' purchases abroad while she was still on wifely terms with James Stanley Joyce, is one of the results of her fight against her husband's divorce suit. T. A. Williams, a special treasury agent, has been checking up her purchases with Mr. Joyce, for the customs records show that when she returned from France she declared only a small amount of the half a million dollars' worth of gems which Joyce claims he bought for her while they were abroad.

This class of property is liable to a 60 per cent. duty, which would leave Peggy Joyce debtor to the United States to the extent of \$300,000. The law also prescribes a 60 per cent. penalty for infractions of the statute requiring the payment of duty, and may subject the alleged smuggler to criminal prosecution. This would leave Miss Hopkins liable to the government for \$600,000.

In recent interviews Peggy has been reticent in regard to Mr. Joyce's alleged expenditures, although she has admitted that they amounted to a large figure. None of the jewels were in evidence at the time except a diamond lavalliere, worth perhaps \$25,000, and a large diamond set in a ring.

The investigation will also cover purchases reported to have been made by Miss Hopkins of gowns from Mme. Haywood, Paris; Asprey, London, and Lewis Vitton, Paris. She is also suspected of having avoided the payment of duty on three Renault automobiles, which she told port officials she was merely bringing back to this country.

CAN'T FIND DIVORCE RECORD

DENVER, May 30.—Although Peggy Hopkins Joyce, who is being sued for a divorce charged with bigamy by her husband, J. Stanley Joyce, millionaire, produced documents in Chicago which indicated that she received a divorce from Everett A. Archibald, a Denver clubman, who was her first husband, on May 3, 1912, signed by Judge Carleton M. Bliss, search made in the Denver Court records do not show any recording of the granting of the divorce.

The law firm of Rogers, Johnson and Fuller, which conducted the investigation, also found out that Judge Bliss died six months before the date that Mrs. Joyce asserted she received her divorce from him.

RIENZI GARDENS REOPENS

CHICAGO, Ill., June 1.—Rienzi Gardens, one of Chicago's most noted cabarets, which was closed by orders of Judge Landis last year, is to reopen as a restaurant. It will open as a cafeteria. The Rienzi Company, which has been operating the cabaret under lease, bought the property for \$140,000. The sale of the gardens took place on Friday afternoon. The Foreman Brothers Banking Company has made a \$100,000 loan, five years, at 6 per cent, for the Rienzi Company on the garden property.

STARK WINS \$450 VERDICT

Leo Stark was awarded a verdict of \$450 damages, against Frederick Strauss last week in the Third District Court under Judge Ellenbogen. Kendler and Goldstein represented Stark, who sued for damages which he alleged he received in an auto accident.

WINDSOR THEATRE CLOSES

CHICAGO, Ill., June 5.—The Windsor Theatre, which recently passed into the hands of Alfred Bryant and A. H. Woods, closed last week. It will reopen early in August as a tryout house for A. H. Woods' productions. It formerly played vaudeville, musical comedy, burlesque and motion pictures.

ACTOR A SUICIDE

BERLIN, June 6.—Harry Walden, the gifted actor, ended his life by cutting an artery. Frau Walden, his wife, is expected to die of a similar wound. This was Walden's second attempt at suicide, his recent attempt in Vienna having failed.

At the time of his suicide Walden, who had been ill for some time, was playing the leading role in a current production, "The Devil." His first notable success was made in Vienna in "Old Heidelberg." Since then he has played an unbroken series of triumphs in Berlin and Vienna.

DEATHS

GEORGE L. SPAULDING, music composer and song writer, died at his home last week, at 312 Walnut Street, Roselle Park, New Jersey. He was fifty-seven years old. He was the son of William Douglas Spaulding, who was prominent in local opera in his generation.

George L. Spaulding made his biggest hit when he wrote "Two Little Girls in Blue," twenty years ago. He came to New York at the age of sixteen, from his home town, which was Newburgh, N. Y. He later engaged in the music business under the firm name of Spaulding and Kornder. His first song brought him fifteen dollars and was published with the title of "My Mary Green." His early songs were written under the different names of "Henry Lamb," "Paul Lawson" and "Daniel Reeve." He later used his own name when he collaborated with his wife, whose maiden name was Jessica Moore.

C. PATRICK HILDESLEY, well known as a comic opera singer, died in San Francisco on May 30. He was born in Hempstead, London, and came to the United States eighteen years ago. He was the original "Nanki Poo" in the Gilbert & Sullivan opera, "The Mikado."

He is survived by his widow, Mrs. Anne P. Hildesley.

SAMUEL A. LANGLOIS, widely known on the American theatrical and concert stage as Sylain Langlois, died at his home last Wednesday morning, 10 Park Street, Windsor, Ontario, Canada, after a lengthy illness that became serious a few weeks ago. He was born 60 years ago at Petite Cote, the youngest son of the late Noe and Arthemise Langlois one of the oldest families in Windsor. He was educated in the local school and at Assumption College, developing a remarkable baritone singing voice. His rise in the music world was rapid and engagements in grand and light opera called him all over the United States and Canada.

Early in his career Mr. Langlois married the opera singer Fannie Myers of Chicago who survives him. He distinguished himself singing the title role in the opera *Fra Diavolo* and was equally admired in *Rigoletto*. For five years he toured the country with Richard Carle in "The Chocolate Soldier."

The burial took place with funeral mass in St. Alphonsus Church and interment in St. Alphonsus cemetery.

LUDLOW ALLEN, actor and owner of Allen and Kenna Aviation Girls company playing at the Orpheum Theatre, Chattanooga, died last Saturday, following an attack of heart disease. He was stricken in his dressing room of the theatre, dying within five minutes after the fall of the final curtain of the evening. This was one week before he expected to terminate his stage career of twenty-five years.

Mr. Allen was 46 years of age, and lived in Chattanooga, Tenn. He is survived by a widow and daughter, and two brothers. The funeral was held at Chapman's parlors. Members of the Elks' Lodge acted as pall bearers.

LETTER LIST

Abbott, George	Schuler, Gene	Roberts, Dick	Collins, Ruth
Aldridge, Arthur	Talcott, M.	Cox, Mrs. Jim	Corey, Miss
Bernard, Harry	Underwood,	Drew, Charlotte	
Dunlay, William	Franklyn	Ethella, Vira	
Foster, Edward	Vernon, Goffrey	Gardner, Irene	
Frothingham, Alf	Wilcox, Albert	Gillet, Lucy	
Freeman, Musical	Wagner, Bobby	Hewitt, Mildred	
Gillet, Robby	Walwright, Wm.	Kennedy, Virginia	
Hampton, Lew	Walters, Charles	La Belle, Baby	
Hall, Bob		Lesly, Gaby	
Hillman, F. P.		LeBlanc, Eugenie	
Holden, William		Ladue, Eva	
Hieber, Ben	Baker, Evelyn	Mitchell, Louise	
Hillier, Al	Connors, Peggy	Page, Laraine	
Lang, Harry	Costello, Ines	Roehn, Helen	
McAllan, Joe	Carlyle, Louise	Sanderson, Jean	
Mobley, J. W.	Clayton, Peggy	Sims, Leslie	
Nordstrom, Leroy	Crosscup, F. A.	Soead, John	
Poe, J. M.		Tallaferrro, Mabel	

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